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MUSICAL EVENTS MULTIPLY AS THE EPIDEMIC WANES

Activities Interrupted by Influenza Resumed Almost Everywhere—Quarantines Are Lifted and Postponed Events Deluge Concert-Goers—Chicago Hears Its Orchestra in Notable Performance—Philadelphia Welcomes Its Own Players' Offerings as Well as Those of Other Orchestras—Brilliant Prospects for Remarkable Season

THE influenza epidemic which has had the country terrorized during the last few weeks clamped the lid down so tight on public assemblies that it was impossible to tell whether the endorsement of reality would go to the pessimists or to the optimists about this, America's second war season. But now that the ban has been lifted, cities almost everywhere are deluged with music and with prospects even richer than the present offerings, and clearly the optimist takes the palm for prophecy.

Says a musical Pittsburgher, "The 'flu' germ, as they say about autumn in Haydn's 'Seasons,' is departing and the winter is come nigh." That might be taken as the *Leitmotif* of all the stories which come in from the so-called provinces.

Chicago Concerts Resumed

Chicago, which some two weeks ago was fast shut against music, reports a gradual recovery. On Thursday, Oct. 31, theaters and concert halls were permitted to open for a brief interval in the evenings on condition of their closing promptly at ten o'clock and with the threat of pains and penalties for the patron who should cough or sneeze without smothering the explosion in a handkerchief.

The permission for reopening came too late to permit Paul Althouse to appear in his announced song recital at Kimball Hall, and Harold Bauer sent last-minute regrets for a piano recital at the same place. The Chicago Symphony Orchestra, however, gave its pair of concerts on Friday afternoon, Nov. 1, and Saturday night, Nov. 2, with Eric DeLamarter conducting and Toscha Seidel as soloist. The event was eminently successful.

The epidemic had eaten a hole into the series of Saturday morning recitals held at the Chicago Musical College by the time of their resumption last week. Appearances on the program then given were pupils of the piano, violin and vocal departments, among them Rose Chircus, Ethel Shapiro, Haselah Cristol, Mollie Ettelson, Gertrude Lee, Frank Cowen, Ilse Niemack, Olive Lacy and Esther Sopkin. Before the recital Felix Borowski, president of the college, lectured on "The Music of the Early Christian Church."

The American Conservatory of Music recitals were continued after the necessary hiatus, with a joint appearance of Earl Blair and Warren K. Howe, Nov. 2.

Margaret Spalding, contralto, was one of Chicago's musicians who were victims of the influenza. She has just recovered from a severe attack and is now preparing for the recital she is soon to give.

Of course, the epidemic and the con-



Photo by Arnold Genthe, N. Y.

TOSCHA SEIDEL
Richly Endowed Young Russian Violinist. One of the Most Notable Additions to the Brilliant Circle of Virtuosos That Have Come from Auer's Studio. (See Page 4)

sequent quarantine cut down the musical rations of the men in camp, but conditions are fast becoming normal. Leonora Ferrari, soprano, was one of the soloists at the first entertainment given for the sailors at Great Lakes since activities were resumed. She sang at two of the Y. M. C. A. huts. On Monday, Oct. 28, and Tuesday, Oct. 29, song leaders from the army camps of Illinois, Michigan and Iowa assembled in Chicago for a convention under the chairmanship of Peter Dykema, at present the head of the S. A. T. C. community activities. Speeches were made by Frank Waller and Herbert Gould, each of whom has met with an unusual degree of success as song leader. The question of what songs to prescribe at the camps was discussed in detail, Mr. Dykema, Mr. Waller and Mr. Gould all agreeing that the best results were obtained by allowing the soldiers to choose their own songs. The present procedure is to use the song sheets published by the Washington

(D. C.) *Star*, which range from old familiar hymns to the latest output of the publishers of popular music.

In Musical Philadelphia

Philadelphia had expected the ban on public assemblies to be lifted on Monday, Oct. 28, so that the unprecedented number of four symphony concerts would be given within five days. On Friday afternoon and Saturday evening, Nov. 1 and 2, the Philadelphia Orchestra gave its first pair of concerts. On Monday, Nov. 4, the Boston Symphony Orchestra was scheduled to give its first program, and on the following night the Paris Conservatoire orchestra makes the appearance originally set for Oct. 15. The Philadelphia and Boston orchestras appear in the Academy of Music and the Parisians play at the Metropolitan Opera House. Alfred Cortot, pianist, is the soloist at the latter concert.

[Continued on page 2]

1067 1284 A MUSIC ARMY OF THE PEOPLE, PLAN OF BALTIMOREANS

Project of Peabody Conservatory

Presented for Consideration to State Council of Defense—Calls for Complete Military Organization, Civilian Musicians Volunteering Their Services—Everyone to Be Eligible—Has Varied, Timely and Far-Reaching Objects

BALTIMORE, Md., Oct. 31.—The Peabody Conservatory of Music, through a plan emanating from May Garretson Evans, superintendent of the Preparatory Department, is working out a project for the forming of a "People's Music Army," which has been presented for consideration to the Maryland Council of Defense. The movement, which has the strong endorsement of the director, Harold Randolph, and the staff of teachers of the Peabody, is one which has in it the possibilities of a State-wide and even nation-wide influence. Among the suggestions made by Miss Evans for the organization are the following:

1. Choral companies.
2. Instrumental companies (violins, mandolins, guitars, banjos, wind instruments, drums, cymbals, triangles, etc.).
3. Complete military organization, with the usual officers—civilian musicians volunteering their services.
4. Drill: Military (for marching), by army or State guard officers; musical, by persons with musical education. Intensive musical drill in small groups, such as squads, companies, battalions, etc., besides full regimental drills. Saluting one another by all fellow members when meeting on street and elsewhere.
5. Insignia: A badge; regimental colors of the school or other organization represented, etc.
6. Membership: Everyone eligible—old or young, male or female, musical or not musical. No musical requirements and no examining of individual voices for privates in choral companies; the officers—civilian musicians—to be the musical trainers of groups. Regiments or separate companies to be formed by colleges, boys' and girls' schools, churches, choirs, Sunday school clubs, playground associations, employees of corporations, etc. Regimental colors and insignia of the school or other organization represented. Special regiments for colored people.
7. No fee for membership; no expense to members other than purchase by individual "soldier" of uniform and cheap song-book. No expense to army for musical directors, who should be volunteer recruits from the civilian musicians.

The Objects

8. Objects:
 - a. Study of patriotic songs, simple choruses, marching songs and folk-songs of foreign people.
 - b. Participation in street processions, pageants, patriotic gatherings, Liberty Loan and Red Cross drives, etc.
 - c. Stimulation of patriotism and a group feeling and democratic unity through the bond of a common purpose: nationalizing of the immigrant population, etc.
 - d. Personal development—physical, mental, artistic and idealistic.

[Continued on page 2]

MUSICAL EVENTS MULTIPLY AS THE EPIDEMIC WANES

[Continued from page 1]

Three weeks late were the inaugural concerts of the Philadelphia Orchestra's season. The health authorities had lifted the embargo on entertainments on the previous Wednesday, Oct. 30, when a mental sigh of relief was raised by a music-hungry public. During the summer rumors that the war would interfere with orchestral and operatic plans had been short-sightedly put forth. They proved utterly groundless. Mr. Stokowski's organization, in the opinion of competent critics, has never been so rich in artistic worth as at the present moment. There is every indication of a flourishing series of operatic performances by Mr. Gatti's New York Metropolitan forces. The concert roster is crowded with significant bookings. It seems assured that, had it not been for the grippe, the musical season would have opened on time and with conspicuous brilliancy. As it is, the high quality of its opening is considered unquestionable, though the embarrassments of the delay have necessitated many changes from the schedule originally prepared. Music patrons, after many lean weeks, have come upon what promises to be an unbroken stretch of rich ones.

A special feature at both the matinée and evening performances was the formal presentation by Mrs. L. Howard Weatherly, president of the West Philadelphia committee, of a new stage setting for the orchestra. The scene, in prevailing tones of light yellow, gold and pale greens and lavender, rather mistily represents a festival of nymphs. The effect is inobtrusively eye-satisfying. The artist was the Dutch painter Albers, who executed his work under the sympathetic supervision of Leopold Seyffert, the admirable painter of this city, and Arthur Judson, manager of the orchestra. Alexander Van Rensselaer, president of the Philadelphia Orchestra Association, formally accepted the setting on behalf of the organization.

Mr. Stokowski then raised the baton and with the dignified opening measures of the "Star-Spangled Banner" the first notes of Philadelphia's 1918-1919 season rang through the crowded auditorium.

Announcement has been made that the orchestra's postponed concerts will be made up later on in the year, so that the regular number in the cycle will eventually be given.

St. Louis Season Launched

St. Louis had expected to hear the Paris Conservatoire Orchestra on Nov. 22, under the auspices of the local symphony orchestra and the Chamber of Commerce, but the French organization's tour has been so much upset by the epidemic that its St. Louis appearance has had to be indefinitely put off. The concert will be patriotic and the proceeds will be given to war relief work. A committee composed of George D. Markham as chairman, W. F. Carter, A. L. Shapleigh, L. Wade Childress, Herbert W. Cost and Arthur J. Gaines has been formed for the purpose of making the necessary arrangements. The Chamber of Commerce has guaranteed the concert and it is expected that members

CREATING NATIONAL OPERA ORGANIZATION

Project of W. C. C. S. Is by and
for Americans—Home to Be
at Capital

That the war will have many salutary results, particularly from a musical point of view, is by now a sufficiently banal observation, but it comes with particular force as a comment on a new departure of the War Camp Community Service, acting under the direction of the Army and Navy Commissions on Training Camp Activities. The enterprise is the organization of a national American opera in Washington.

A building is to be erected in Washington as the home of the "Community Opera," as the undertaking will be called. The best talent of the world will be gathered here and young men and women who have musical talent will find there a sympathetic atmosphere for the development of their talent. American composers will be encouraged. Every-

To the Readers of "Musical America"

During the period beginning on the night of Oct. 19, and ending on the morning of Oct. 29, the printing industry of New York City, exclusive of the printing of daily newspapers, was paralyzed by a strike of the union press feeders. The issue of "Musical America" for Oct. 26, sharing the fate of all other publications in New York City dependent upon the mechanical cooperation of union labor, was consequently delayed a full week.

To meet this unprecedented situation "Musical America" has only one course left to pursue: that is, to consolidate, under the date of Nov. 9, the issue regularly appearing during this week with the issue of Nov. 2. This issue of "Musical America," therefore, includes Numbers 1 and 2 of Volume XXIX. Any other solution of the problem facing the publishers would have resulted in a series of delayed editions over a period covering several weeks until the normal schedule of publication could be restored, a process manifestly impracticable in the case of a publication whose essential value to its readers is determined by the speedy reporting of current events.

ACN 24530

of that organization will take up practically all the seats available.

The plans of the local symphony orchestra promise exceedingly well. Like other cities throughout the length and breadth of the land, St. Louis has recovered from the epidemic and so far from finding the gentlest of the Muses crushed under the relentless wheels of the war-machine and the scourge of sickness, is looking forward to a musical season of remarkable richness both in quantity and quality of offerings.

Gogorza Opens Baltimore's Belated Season

BALTIMORE, Nov. 1.—The opening recital of the afternoon series at the Peabody Conservatory of Music was given to-day by Emilio de Gogorza, baritone, with the assistance of Helen N. Winslow, pianist. This was the first musical event after the influenza ban had been lifted and an audience of large proportions came to hear the initial musical effort of the season. Mr. Gogorza has in past seasons established a large following of admirers. His recital to-day earned for him new laurels. In a program of quaint melodies from revolutionary times and early French *chansons*, with numerous examples of classic and modern musical literature, the singer not only gave pleasure but enlightened the representative audience. The sympathetic accompaniments of Miss Winslow deserve mention. F. C. B.

Pittsburgh's Season Under Way

PITTSBURGH, PA., Nov. 1.—The two appearances of the Philadelphia Orchestra, which were to have been the great opening feature of its season, were postponed from the week of Oct. 27 to Nov. 25. Carlo Litton, Belgian tragedian, was to be the star, and has arranged his engagements so as to permit of his appearance at the postponed concerts. The Ellis series began during the week of Oct. 27 with a recital by Ysaye, and activities of local musicians and music-lovers centering in and about the Tuesday Music Club, have now recommenced. H. G.

thing connected with the movement tends toward the creation of a distinctive American expression of the American spirit. World music with an American atmosphere will be the result. All will be for the benefit of American soldiers returning home.

The movement grew from a suggestion made by Luther Gulick. Mr. Gulick, who has been to France to investigate conditions at the front, remarked that for a few francs the American soldiers have been able to hear the leading artists from the Paris Opéra. "Will America be fit for her returning soldiers?"

The War Camp Community Service has accepted the suggestions made by Edouard Albion, tenor, for this new national opera.

An orchestra has already been organized in Washington by Mr. Christianni of the Washington College of Music, and a large chorus is being trained by Peter Dykema, who has charge of the musical division of the War Camp Community Service.

Mr. Albion was with the Montreal Opera Company when he first began his work for the community opera.

Ira Jacobs, brother of Max Jacobs, N. Y., pianist-composer-conductor, has been appointed bandmaster at Camp Greenleaf, Ga.

A MUSIC ARMY OF THE PEOPLE, PLAN OF BALTIMOREANS

[Continued from page 1]

e. Encouragement (probably by membership pledges) of food and other conservation, war gardening, etc.

f. After the war, similar service in meeting the needs of the reconstruction period.

In other words, something to help keep the melting pot boiling and to make the world safe for democracy in music and through music.

In presenting her plans for organization Miss Evans quoted from MUSICAL AMERICA, using the prediction of Ernest Huteson, which read: "Never was the mission of the artist so clear as today. For him it is, in a world rent by hideous strife, to see that beauty does not perish from the minds of men. For him it will be to bind the wounds of a world restored to sanity and peace, to knit the broken strands of human fellowship. And in this splendid restoration the musician will prominently share, for his art is the broadest, simplest, most charitable of all."

Miss Evans further appealed through quoting Walter Damrosch's statement after his tour in France—"music makes morale"—and pointing to his views about the stimulus of music with the American forces. As music has had such vital importance in the daily drill, life and relaxation periods of the soldier and the sailor, it is believed that the formation of "The People's Army" should be no less productive of morale among the people at large in the battle of life.

FRANZ C. BORNSCHEIN.

Huber Appointed State Director of Music for Maryland

BALTIMORE, MD., Nov. 4.—Frederick R. Huber, director of municipal music of Baltimore, has been appointed State director of music by the Maryland Council of Defense.

AUDIENCE DON MASKS

San Francisco Makes Strict Epidemic Rules—Other Concerts Postponed

SAN FRANCISCO, CAL., Oct. 28.—The past two weeks in San Francisco have offered nothing in the way of musical attractions, owing to the epidemic which has swept the city. All places of public meeting have been closed and all persons appearing on the streets are required to wear gauze masks. The disease is now on the wane and a few days more will see San Francisco normal again. The Symphony Orchestra was to have given its first concert on the 24th, but it was postponed. The Municipal Band gave its regular concert at Golden Gate Park on Sunday afternoon, when a masked audience of several thousand enjoyed a program which had evidently been arranged to cheer the gloomy listeners.

Concert managers announce many changes in the dates of artists who had been engaged for the early part of the season. Anna Flitzin and Andrés de Segurola were obliged to give up their engagements here and at Berkeley after the first concert, but Mr. Openheimer announces that they are coming again in the spring. Yolanda Mérö has also had to cancel her engagement although she may appear later. Lambert Murphy and Eddy Brown are expected to appear as planned. Manager Healy announces that Mme. Matzenauer and Frank La Forge will not come till late this season or next season. John McCormack will not sing here till May, and the Raisa and Stracciari dates will be changed. Ethel Leginska's appearances are cancelled. Rudolph Ganz is promised for the original dates in November while Max Rosen, Frances Alda and Erin Ballard are expected in March. Mr. Healy also promises the British-Canadian War Veterans Band late in November, and local concerts will be resumed as soon as conditions permit. The first community concert scheduled for Oct. 23 by Jessica Colbert, with Cecil Fanning as soloist and leader was postponed. E. M. B.

Mme. Leginska Recovers from Recent Illness

Ethel Leginska, pianist, has quite recovered from her recent illness and will start her season at the Maine Festivals, which have been postponed on account of the epidemic to Nov. 18 in Bangor and Nov. 21 in Portland. In December Mme. Leginska will be heard in recital in Chicago, in New York with the Philharmonic Orchestra, and in Boston in joint recital with Max Rosen.

Longy to Conduct Boston Cecelias

BOSTON, Oct. 28.—Georges Longy has just accepted the conductorship of the Cecilia Chorus which was left vacant when Arthur Shepard enlisted as a bandmaster in the army. The society plans to give two concerts this winter in Jordan Hall, but the dates of the concerts and the music to be sung are not yet decided.

C. R.

Word has just been received that Carmine Fabrizio, the well-known violinist of Boston, has joined the colors and has recently sailed as bandmaster of the 48th Coast Artillery Corps.

Rabaud, Boston Symphony's New Leader, Arrives; Defers Announcement of His Plans

Composer of "Marouf" Awaits Conference with Orchestra's Directors Before Stating Whether German Music Will or Will Not Be Excluded—What Music Will He Play? "The Most Beautiful"—A First Impression of the Noted Frenchman

If Henri Rabaud, composer of "Marouf" and new conductor of the Boston Symphony Orchestra, makes as good an impression on Boston audiences as he has thus far made on all who have had the good fortune to meet him, his success goes without saying. That traditional charm and courtesy of the Frenchman seems in his case to be rather the outward expression of a gentle and lovable nature than an easily assumed grace of manner.

He is tall, slender, grizzled-haired and bearded, and on his brow sits music. His French is beautiful to listen to, naturally; perhaps the great difficulty is that one hears so little of it. In other words, the new conductor felt it wise to defer any announcement of his plans, even any discussion of points musical until he should have seen the directors of the orchestra and conferred with them. Asked what music he would give, he replied, "the most beautiful." Whether that in his judgment included German music, he appealed to the mercy of the interlocutors to spare him that question. Beauty was always beauty, undoubtedly. As to the music being given in France at the present time, that was according to the taste and fancy of the givers, and doubtless the so remarkable, highly famed Boston Symphony directors would indicate their preference also presently.

New York, naturally, he admired; his voyage had been a delightful one, quite free from any submarine menaces, and with weather of the most beautiful. It would give him the greatest joy to observe our concert halls of music on his return, in possibly six weeks; most particularly, he hoped to have the pleasure to visit the Metropolitan Opera House, of which he had heard much. He had



Photo by Bain News Service
Henri Rabaud, Distinguished French Composer and Conductor, Who Has Come to Take Up His New Duties as Leader of the Boston Symphony Orchestra

brought no musicians with him and looked forward with pleasure indescribable to making the acquaintance of many American music-lovers on this, his first visit, also to being able presently to tell MUSICAL AMERICA much more definitely what his plans should be.

Nothing more amiable than M. Ra-

baud can be imagined; so much, at least, is evident. The Boston orchestra has never had the name of being a specially recalcitrant organization, and under a leader of such obvious tact and gentleness, one may hope that the personal troubles at least of the orchestra are at an end.

C. P.

BOSTON SYMPHONY AND MONTEUX WIN UNQUALIFIED PRAISE

Distinct Improvement Discerned in Playing of Reorganized Orchestra at Initial Pair of Concerts — Conductor Paid Impressive Tribute — Program's Feature Is Local Première of Dukas' "La Peri" — Concerts Open "Hub's" Season Auspiciously

BOSTON, Oct. 28.—The initial pair of concerts by the Boston Symphony Orchestra, conducted by Pierre Monteux, on Oct. 25 and 26, simultaneously gave the Boston musical season an unusually auspicious opening and disposed summarily of whatever doubts may have been entertained as to the future of the orchestra under its new management and with its reorganized personnel.

Critics and public were unanimous in praise of the playing of the orchestra, which was described as "conspicuously beautiful and brilliant," while for Mr. Monteux there was "spontaneous and public acknowledgment of his technical mastery as a conductor, of his sensitivity and poetic insight as an interpreter, and of the modest and ingratiating personality of the man himself."

Mr. Monteux received a most cordial

welcome from the audience, which spontaneously rose to its feet when he mounted the conductor's platform.

The concert opened with the "Star-Spangled Banner" in a sonorous version prepared by Frederick Converse and played for the first time hereabouts.

The program began with Franck's D Minor Symphony, received sceptically when first produced years ago by Mr. Gericke, but now appreciated as one of the most beautiful of all symphonies. Mr. Monteux's interpretation showed the respect for clarity and logical development which are characteristic of French art, and also the imagination and emotional warmth which are the conductor's

own. In the orchestra's eloquent performance critical listeners remarked an increased beauty in the strings, melodic passages were purer in intonation and warmer in feeling, the woodwind was more mellow, the brass choir had impressive force, but was never blatant.

The feature of the concert was the first performance in Boston and the second in the United States of the music of the ballet-pantomime, "La Peri," by Paul Dukas. The first performance in this country was by the San Francisco Orchestra in 1916. "La Peri," a ballet for two mimes, composed in 1910, was intended for production in Paris in 1911 by the Ballet Russe. It is dedicated to

the Russian dancer, Mlle. Trouhanowa, and Dukas intended to have it danced by her in collaboration with Nijinsky. Trouhanowa was not a member of Diaghileff's company. The work was put into rehearsal at the Opéra under Mr. Monteux and the scenery was built, but it was not produced there because Diaghileff refused to allow Nijinsky to dance with Trouhanowa. As a result, the ballet was first performed at the Châtelet, at the Concerts de Danse given by Mlle. Trouhanowa in 1912. M. Bekoff took the part originally intended for Nijinsky. Mr. Diaghileff is said to have declined the ballet as being too symphonic and untheatrical music, and after being danced at the Châtelet and the Opéra Comique it was relegated to the concert hall. In this case the ballet's loss is distinctly the concert hall's gain, for "La Peri" is considered by many to be the present summit of Dukas' music. Without attempting to classify it, it may be said that "La Peri" possesses enchanting harmonies, subtle modulations and iridescent orchestration and that the work gave the keenest of pleasure.

Two other numbers on the program were Schumann's overture to "Manfred" and Debussy's "Iberia." Schumann's overture suffered by comparison with Franck and the Frenchman. Mr. Monteux is not opposed to playing the German classics in war time, but if he had wished this program to be an answer to people who ask, "What shall we play if we don't play the German classics?" he would have been successful. A brilliant performance of "Iberia" brought the concert to a close.

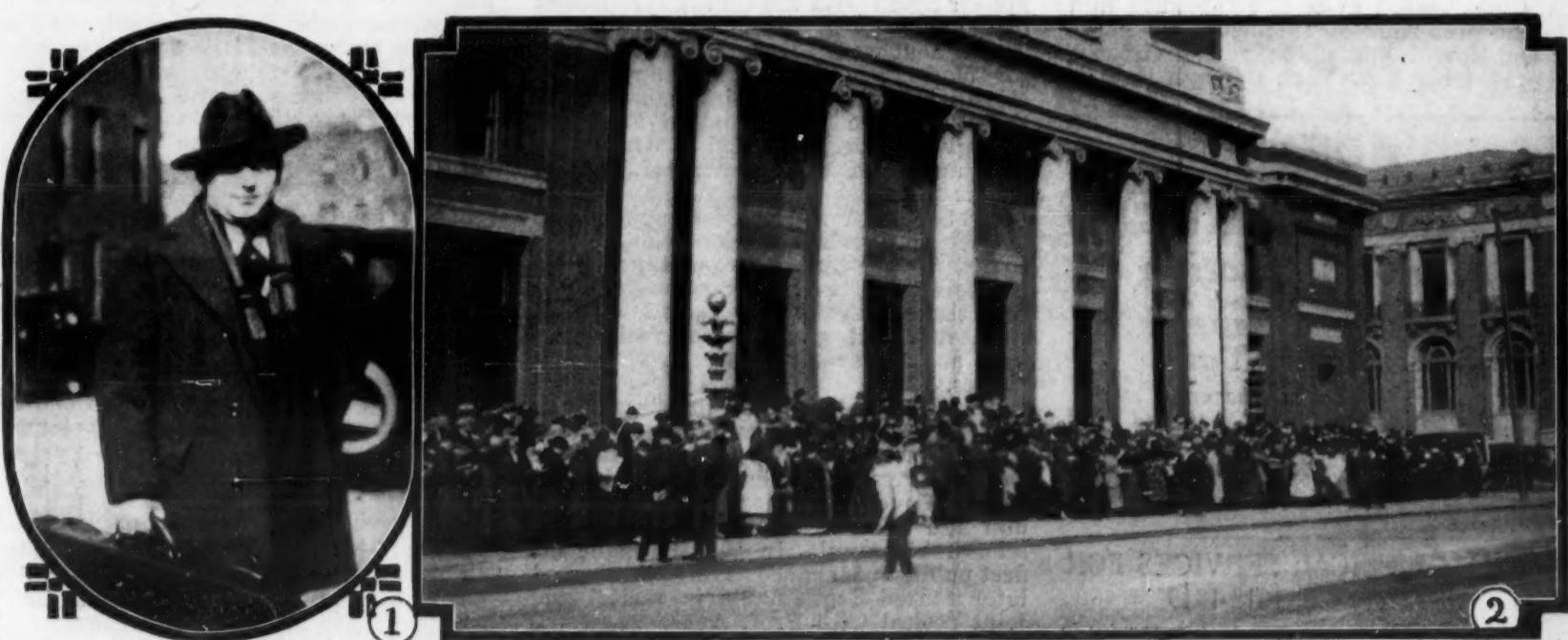
The tribute paid Mr. Monteux by the audience and orchestra must have compensated him for his indefatigable work of the past four weeks in which he has fused an orchestra which was strange to him and which had just been reorganized with one-quarter new players, into a homogeneous and plastic body which is usually the achievement of a whole season's playing. Mr. Monteux modestly and generously wished to transfer the applause to the men of the orchestra, but after being twice summoned to their feet, they obstinately remained seated and obliged the conductor to take the applause for himself.

Changes in Symphony Hall

There were changes for the eye as well as for the ear in Symphony Hall, changes due also to war conditions. There was the large American flag suspended high above the edge of the stage, familiar to patrons of the "Pops," but never before seen at the regular concerts; there was the orchestra's smaller service flag and its 100 per cent Liberty Loan pennant displayed on the two balconies and there was the lowering, during the music, of all lights except those illuminating the orchestra itself. This innovation, which has been ardently advocated for some years by many people, was brought about directly through the war-time need for economy of light. When the need for this economy is past the custom will very possibly have become established.

On the stage there were more radical changes; there were new players in practically every section and old players in new places as leaders of many sections. The list of new men begins with the concertmaster, Frederic Fradkin, and includes Mr. Barrier, first viola; several players of wind instruments from the French Band, among them Mr. Laus, first bassoon, and Mr. Stievenard,

[Continued on page 4]



AT THE OPENING OF THE BOSTON SYMPHONY'S SEASON

No. 1—Frederic Fradkin, the New Concertmaster of the Boston Symphony. No. 2—The "Rush" Crowd for the Symphony's Opening Concert

BOSTON SYMPHONY AND MONTEUX WIN UNQUALIFIED PRAISE

[Continued from page 3]

bass clarinet, and a considerable number of "strings." Mr. Tak is promoted to the leadership of the second violins, and Alwin Schroeder, after an absence of several years from the orchestra, takes his place with Joseph Malkin at the first stand of the 'cellos. Mr. de Mailly is first flute in the place of Mr. Maquarre, who has gone to Philadelphia. Georges Longy remains, happily, the unsurpassed first oboe, for in this position no change could conceivably be anything but *unwelcome*.

The conductor's stand was conspicuous by its absence, for Mr. Monteux dispenses with it as well as with the score.

CHARLES ROEPPER.

Recitals by Galli-Curci and Thibaud and Bauer

BOSTON, Oct. 28.—The concert by Mme. Galli-Curci, originally announced to open the series of Sunday concerts on Sept. 29, but postponed on account of the influenza epidemic, took place on Oct. 26 at Symphony Hall. The audience was very large; many persons were seated on the stage and the standing room along the sides of the hall was well filled. The program was a varied one, containing arias from the "Barber of Seville," "I Puritani" and "Louise," songs by Handel and Horn, a group of old French "Pastourelles" and "Bergerettes" and several modern French songs.

Mme. Galli-Curci was most enthusiastically applauded for the coloratura arias in which her public delights most to hear her. As on former occasions, she displayed astonishing ease and facility in runs, staccato notes and all ornamentation. Mme. Galli-Curci is a lyric as well as a coloratura soprano, however, and her mastery of sustained melody was shown to advantage in the purely lyrical old French songs and in the two more modern ones, "Il Neige des Fleurs," by Fourdrain, and "Phidylé," by Duparc. There were continual demands for encores, which were granted. The accompanist was Homer Samuels.

The first of the Symphony Hall Sunday afternoon concerts was given last Sunday by Jacques Thibaud and Harold Bauer. The two artists were heard together in Grieg's charming and romantic Sonata in C Minor and in the César Franck Sonata, which, if it were not dangerous to deal in superlatives, one would like to call the most beautiful violin sonata. Mr. Thibaud with his own accompanist, Nicolai Schneer, played two shorter numbers, and Mr. Bauer gave the Schumann "Papillons" and the Chopin B Flat Minor Scherzo as his solos.

The poetry and spirituality of Mr. Thibaud's playing were never more evident than in this concert, and the audience responded from the first note. Mr.

Bauer maintained the high standard of musicianship and brilliance of style with which he has made the Boston public familiar. There were times, however, when the volume of tone which Mr. Bauer is accustomed to draw from the piano proved too strong for the ensemble. In the Paris concert halls, where the audience is less reserved, there would probably have come audible requests for the lowering of the piano top. If this had been done the balance would have been improved.

The audience was unusually demonstrative and insisted on extra numbers from both Messrs. Thibaud and Bauer after their solo groups. At the close of the concert the artists were called to the stage time after time, but they declined to follow the Franck sonata with an encore.

C. R.

ADOLPH BOLM IS ARDENT BELIEVER IN PROKOFIEFF'S ART



—Photo by Arnold Genthe
Serge Prokofieff, the Noted Russian Composer, and Adolph Bolm

One of the most ardent adherents of Serge Prokofieff, the Russian composer, who arrived in New York this autumn, is Adolph Bolm of Ballet Russe fame and now associated with our Metropolitan Opera Company. At the recent Russian concert for the Fourth Liberty Loan, Mr. Prokofieff had planned to appear, but was unable to, owing to illness. He will be heard later this season, playing his piano compositions, which are said to be of unusual merit.

Casualty lists of recent date contain the names of two musicians, Ben Adam Felters, Michawaka, Ind., missing, and Thomas Griffith, Schuylkill, Pa., wounded severely.

Merle Alcock, the contralto, will give her first New York recital in Aeolian Hall on Nov. 25.

Ten Years Transform Seidel from Child Prodigy Into Youthful Master

TOSCHA SEIDEL is indubitably one of the most notable violinists that have come to America from Leopold Auer's studios. His début in New York late last season at once established him in the first rank of violinists.

On Nov. 1 and 2 the young virtuoso repeated his New York triumph in Chi-

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SPECIAL MUSICAL SERVICES FOR SEASON OF 1918-1919

St. Paul's Church, Clinton and Carroll Streets. Sundays at 4 P.M., commencing Nov. 3, Men's Choir-Gregorian music. Special Opera Singers engaged for season. Late tenor of Royal Opera House, Stockholm, Ljungkvist and the unusual Basso Profundo concert singer, Oscar Lunberg. Organist, Professor Charles Yerbury.

cago, playing the Tchaikovsky Concerto with the Chicago Symphony Orchestra under the baton of Eric De Lamarter. Mr. Seidel received an ovation and will appear again with the Chicago Orchestra in the spring. In addition he will give a recital next week for the Musicians' Club for Women; in December he appears at Miss Kinsolving's morning musicale at the Blackstone Hotel, and in February will give a second recital at Orchestra Hall under the management of Wessels & Voegeli.

Mr. Seidel's next New York appearance will be on Sunday evening, Nov. 17, as soloist with the Metropolitan Opera House Orchestra. Later he will appear four times with the New York Symphony Orchestra and give several recitals as well as appear at many private musicales.

Toscha Seidel was born in Odessa, Russia, in 1900. He showed signs of musical talent at an early age and when he was eight years old had mastered a De Beriot Concerto. In 1912 Auer heard him and immediately accepted him as a scholarship pupil. In 1915 he made his first public appearance in Christiania, and later toured Scandinavia in recital and joint recital with Prof. Auer.

Young Seidel came to America last spring with his mother, his little brother Volodyia and his tutor, Prof. Gelitsky, on the same boat which brought Prof. Auer.

Paderewski to Head New Poland?

According to a dispatch from Zurich to the New York *World*, on Nov. 3, the Cracow press says a majority of the Poles desire a republic with Ignace Paderewski as President, and that all classes are seriously alarmed at the growth of the Bolshevik movement in Poland, where Lenin's agents are spending money lavishly to incite the peasants to revolt, saying that the National Polish Government recently formed at Warsaw intends to re-establish serfdom.

Hundreds of refugees are reaching Poland, leaving everything behind them in their flight from the savage Red Guards, who are described as more terrible than any Asiatic horde.

BEETHOVEN SWAYS DAMROSCH AUDIENCE

Opening Program of New York Symphony Offers Ornstein and American Concerto

Symphony Society of New York, Walter Damrosch, Conductor; Concert, Carnegie Hall, Thursday Afternoon, Oct. 31. Soloist, Leo Ornstein, Pianist. The Program:

Beethoven, *Seventh Symphony*; Debussy, *Andantino* and *Scherzo* from *Quartet*; MacDowell, *D Minor Concerto*.

Disquieting reports have been noised about concerning dire depredations committed on orchestra personnels by the draft. One experiences relief mingled with surprise, therefore, to find that Mr. Damrosch still has a serviceable organization under his command. More than half of the faces are new, but as the orchestra has always had a good-sized floating contingent this difference does not, perhaps, impair the artistic qualities as much as it would an immutable body. In a word, Mr. Damrosch again has an excellent lot of musicians. However, the ensemble does not function as smoothly as it probably will in a few months.

The illness of Mme. Clara Clemens-Gabrilowitsch and the consequent absence of Mr. Gabrilowitsch as soloist resulted in the happy appearance of Leo Ornstein as concertist. As the result MacDowell rubbed elbows with Beethoven, appropriately enough for the opening concert.

The prelude was, of course, the Francis Scott Key-Arnold-Damrosch-Earhart-Sonneck-Sousa-Gantvoort version of our anthem. Perhaps it was the constraining presence of a large number of those arch-champions of Beethoven, the Parisians; perhaps it was the squeaky newness of his instrument; anyhow, Mr. Damrosch was diffident in dispensing the *Seventh Symphony* elixir. The conductor's summer peregrinations in France have not robbed him of the Damrosch stamina; indeed, he beat a livelier *presto* than he has for many a season, but this vitality was not accompanied by the pell-mell exuberance, abandon, or the other joyous concomitants of The *Seventh*. The strings' attacks were often ragged, but they kept on the pitch, which is more than can be said for the brass and woodwinds. At the conclusion of the symphony the large audience applauded Damrosch and Beethoven long and rapturously.

Debussy was treated royally by both the conductor and the string orchestra. The *Andantino* was sung with deep sentiment, while the *Scherzo*, which fits the enlarged frame as if it were originally cast for it, was riotously colorful. Unfortunately the orchestra management does not follow the pleasant custom of cataloging the players on the program, otherwise we could name the excellent musician who played the viola solo passages in the *Scherzo*.

It was Leo Ornstein, the restrained, serious artist who played MacDowell's noble Concerto. That is, restrained in the external sense; interpretatively he was as unconfining as the sportive dancing gentlemen in one of his piano compositions. As he mixes an overflowing measure of poetic feeling and no end of poised musicianship with this storminess, the effect is electric. It is good to hear Ornstein play MacDowell. A. H.

The Sunday Concert

The New York Symphony Society, Walter Damrosch conducting, gave its second concert Sunday at Aeolian Hall, repeating the *Seventh Symphony* and the Debussy work. New numbers were the Bach Suite in C, authoritatively arranged by Mr. Damrosch, and the overture, "Benvenuto Cellini" of Berlioz, interpreted with crashing splendor.

THE ELSHUCO TRIO TRIUMPHS IN DEBUT

Willeke, Gardner and Epstein in Surpassing Performance of Chamber Music

Elshuco Trio, Willem Willeke, 'Cello; Sam Gardner, Violin; Richard Epstein, Piano. Recital, Aeolian Hall, Thursday Night, Oct. 31. The Program:

Brahms, *C Minor Trio*, Op. 101; Ravel, *A Minor Trio*; Schubert, *B Flat Trio*, Op. 99.

All the prophecies made at the time of the Elshuco Trio's début in the Berkshires, the land of its birth, came to fulfillment on this evening, the occasion of the ensemble's formal entrance into the recital field.

The same program was used as at the Pittsfield Chamber Music Festival several weeks ago—two soul-testing masterpieces and one nerve-trying specimen of modernism.

Officially Willem Willeke is the leader, but, actually, the spirit of self-abnegation prevails and fuses the players into sensitive, poised unity. The performance of the gigantic Brahms Trio would alone place the new ensemble on the peak of chamber music performers. Vigor, understanding and virtuosity entered into the playing. There is no need for extended comment on the magnificent individual gifts of Samuel Gardner, Willem Willeke and Richard Epstein; suffice it to say that each of these artists finds full expression in his new medium. Even the piano behaves in this trio, as was remarked in the recent review of this same program. Considering the great thickness of the piano part in the Brahms work and the equally exacting demands of the Schubert Trio, this fact is worthy of double emphasis. Can we say more for Mr. Epstein's art? As for Mr. Gardner, this young violinist played discreetly and well, with brilliant power or delicacy, as the moment demanded, and, what is more, accurately. Mr. Willeke has perhaps never appeared to better advantage. Could we say more for this Kneisel veteran?

The Elshuco Trio—let us remark that it is named for the founder, Mrs. Elizabeth Shurtleff Coolidge of Pittsfield, Mass.—again proves itself one of the best trios extant.

A. H.

Arthur Hackett to Feature Songs from Artmusic Catalogue

Songs selected from the Artmusic publications will be featured on many concert programs this season. Arthur Hackett, American tenor, has chosen "Forever Is a Long Long Time," "You Don't Know what You're Missin'," and "One for All." Vincent Czerwinski, the Polish baritone, who this season will be one of the soloists of the Polish Military Commission concerts to be given throughout the United States, will likewise include these works among his offerings.

Thomas Williams Leaves for Officers' Training School

Thomas Williams, the New York tenor and vocal teacher, has just been notified of his selection as a candidate for a commission in the Field Artillery. Mr. Williams left last week for the Central Officers' Training School at Camp Zachary Taylor in Kentucky.

New York Tenor Aided Loan Drive

During the last Liberty Loan campaign Emory B. Randolph, the New York tenor, was an active worker, selling bonds by singing at Liberty Loan meetings in various parts of the city. Among the songs he used on these occasions was Penn's "The Magic of Your Eyes," which he sang twice on a little wagon on Broadway and Forty-second Street, selling many bonds as a result.

OAKLAND'S SCHOOL CHILDREN HOLD MARCHING-SINGING LIBERTY CRUSADE



Scenes Showing the Remarkable Marching-Singing Parade at Oakland, Cal. The Upper Left Hand Photograph Represents Longfellow School Unit, Forming a Red Cross as it Marched and Sang. The Great Gathering of More Than 4,000 Persons Singing the "Star-Spangled Banner" on the Plaza Before Oakland's City Hall Is Revealed in the Upper Right Hand Corner. In the Lower Left Are Twenty-four Units, with Three Bands, Giving the Pledge of Allegiance. The Remaining Photograph Shows Allendale School Unit on the March

INSPIRED with the spirit of a great crusade, thousands of school children of Oakland, Cal., on Columbus Day, marched through the streets of the city singing the national anthems and making a stirring, unforgettable appeal for the Fourth Liberty Loan.

Marching-Singing Plan

In celebration of the National Liberty Day all the schools of the city had united to hold a pageant. Glenn H. Woods, director of music, determined to make it a marching-singing pageant, following the now widely accepted suggestion made by John C. Freund, when before the Governor and House of Representatives

of Pennsylvania he extolled the marching-singing idea as the greatest means of national patriotic expression.

Assembled in units 200 strong and marching twenty abreast, the children marched along the streets, waving their flags to the rhythm of the songs they sang. To each of the twenty-four units of the twenty-two elementary schools and two high schools was assigned a different national song. And these, sung in rotation, gave to the crowds on the line of march the effect of a panorama of our entire patriotic music. Most of the singing was done in four parts, the basses and tenors occupying the center, flanked on each side by the altos and sopranos.

As each of the units was separated from the others by several automobiles filled with the tiniest of the children, sufficient space was permitted between the units to enable the part singing to be kept up along the entire line of march.

At the City Hall Plaza all the units assembled and together the thousands of children gave the Pledge of Allegiance, "America" and the "Star-Spangled Banner," accompanied by the Technical High School Band of forty pieces. Some of the units were costumed and the various designs of the Allied flags and the Red Cross predominated in the great crowd.

After the singing at the Plaza, Arthur Farwell, now acting head of the music department of the University of California; Paul Steindorf and A. L. Lauson officiated as judges of the pageant, awarding prizes to the schools which had best distinguished themselves during the day. Mr. Farwell announced that the first prize had been awarded to the Garfield School, of which Beulah Lanyon has charge; second prize to the Intermediate School, of which Miss Z. W. Potter is head; third prize to the Lakiavien School, Marie Allen in charge; fourth, Lockwood School, Edith Hirsch in charge; fifth, Highland School, Mrs. Brayles in charge.

MAURICE DAMBOIS COMPELS ADMIRATION

Gifted 'Cellist Offers Interesting Program of French and Belgian Music

Maurice Dambois, 'Cellist. Recital, Aeolian Hall, Evening, Oct. 29. Accompanist, Samuel Chotzinoff. The Program:

Sonata, Jean Baptiste Bréval; Concerto in D Minor, Lalo; "Poème" (first time in America), Joseph Jongen; "Vieille Chanson," "Chanson Douce" (first time in America), Mazurka, Maurice Dambois; Nocturne (first time in America), D. E. Inghelbrecht; "Les Chérubins," Couperin-Salmon; "The Willow Tree" (first time in America), Reynaldo Hahn; Allegro Appassionato, Saint-Saëns.

Judging by the size and extreme cordiality of his audience one can safely say that Maurice Dambois has won, within a twelvemonth, a wide, devoted following in America. The amply endowed 'cellist evoked the warmest kind of enthusiasm

with his playing of a program made up exclusively of works by composers hailing from France and from his own immortal country, Belgium. Mr. Dambois is a sensitive, broadly equipped musician, an absolute master of his instrument, commanding a honey-sweet tone of considerable volume. His playing is refined and polished to a degree. When it comes to A-string melodies—and there were not a few on Tuesday night's program—he is apt to grow oversentimental, a tendency which constitutes a real flaw in his otherwise winning art. But the audience seemingly minded this not in the least and applauded everything the 'cellist played with fervor.

The second half of Mr. Dambois's program was far and away the more interesting. In the Belgian Jongen's "Poème" one was introduced to a really strong work, one that has distinguished pages. It might gain with a little pruning, but, all in all, it made a genuine impress on the listener's mind. Inghelbrecht's Nocturne is another work well worth hearing, while "The Willow Tree," by the gifted Reynaldo Hahn, is quite a choice bit. Mr. Dambois's own "Chanson Douce" proved an appealing little essay. The artist's playing of all these

works was noteworthy and made it evident that he cherishes an abiding affection for them. His audience's response must have been gratifying to him.

Samuel Chotzinoff was an admirable accompanist. B. R.

Mme. Callaway John Gives Benefit Recital for Red Cross

Mme. Callaway John, lyric soprano, an artist-pupil of the Arens vocal studio, gave a recital recently for the benefit of the Red Cross, at her summer home at Amagansett, L. I. She sang with fine taste and style, and her diction was noteworthy. Her program included old pieces by Bononcini, Morley, the aria "In Quelle Trine" from Puccini's "Manon Lescaut," some "Bergerettes," French songs by Massenet, Fourdrain, the "Marseillaise," and American songs by Carpenter, Cottinet, Hartman and Colner. A substantial sum was realized for the Red Cross.

Unique Group of Old Songs to Be Heard in Recital by Florence Otis

Though well known in the concert field, Florence Otis, soprano, will give her first New York recital at Aeolian Hall, on the afternoon of Nov. 5, with Harry M. Gilbert as accompanist. Mrs. Otis has an Italian group of Stradella, Monteverde, Rontani

and Donizetti, a unique group made up of old songs and songs in the old style by Handel, Burnham, MacDowell and La Forge, French songs by Holmes, Dalcroze, Lenormand, Debussy and Mana Zucca, and American songs by Vanderpool, Kramer, Gilberté, Warford and Scott. The songs by the three last named are dedicated to her.

Frederic Hoffman Sings for Soldiers at New York Canteen

Frederic Hoffman, baritone, sang on Sunday, Oct. 13, for the soldiers at the canteen and club in West Forty-sixth Street, New York. He won marked success in singing a number of French *chansons* and was heartily applauded. Mr. Hoffman gives his New York recital at the Waldorf-Astoria this month, at which he will be heard singing a number of French songs to lute accompaniment.

Alexis Rienzi to Present Unusual Russian Songs

Several old and seldom heard Russian songs, with duets for contralto and soprano and modern works will be the features of a varied program to be given by Alexis Rienzi, the Russian baritone of New York, at his recital on Nov. 17, in Chalf's Auditorium. Clara Pasvolsky, contralto; and Mrs. Sherman-Soloff, soprano, will be the assisting artists.

**ERNEST HUTCHESON,
AGAIN CONCERTIZING,
WILL TOUR CANADA**



Ernest Hutcheson, the Australian Pianist

Ernest Hutcheson, the pianist, has been booked for a Canadian tour, beginning in November and including two appearances in Toronto, three in Winnipeg, and single recitals in many other cities. This is the first time Mr. Hutcheson is attempting any concertizing since the season of 1916-1917, when all his engagements had to be cancelled on grounds of ill health.

Edoardo Lebegott, One of Conductors with Scala Company This Season

A recent visitor to the executive offices of MUSICAL AMERICA was Edoardo Lebegott, the Italian conductor, who has been located in Los Angeles during the last ten years. Mr. Lebegott is this season one of the conductors of the Scala Grand Opera Company, and has been in New York rehearsing the chorus and coaching a number of the principals in the répertoire chosen for the tour. In ad-

dition to his ability as a conductor—he conducted the People's Orchestra in Los Angeles for a number of seasons—Mr. Lebegott is also a composer. He has to his credit three operas, "Semele," "Rose Rosse" and "The Love Flower," and many songs, a number of them published in Italy. He has recently completed a big oratorio on the Book of Revelations, planned for a chorus of large proportions, full orchestra and additional trumpets, after the manner of the Berlioz "Requiem" and the Mahler Eighth Symphony.

GRAVEURE FASCINATES HIS NEW YORK AUDIENCE

Distinguished Baritone Gives His First Recital of the Season in Aeolian Hall

Louis Graveure, Baritone. Recital, Saturday Evening, Oct. 26, Aeolian Hall. Accompanist, Bryceson Treharne. The Program:

Gipsy Songs, Dvorák: "My Song," "My Triangle," "The Mist," "Tune the Strings," "Songs My Mother Taught Me," "Gipsy Garments," "Freedom." French Songs: "Les cloches du soir," Franck; "Le Chasse," Koechlin; "L'Aveu," Chausson; "Mignonne," Chavagnat. Four Shakespearean Songs, Bryceson Treharne: "Shall I Compare Thee?" "Come Away, Death!" "Tu-whit, Tu-who!" "Blow, Blow, Thou Winter Wind!" Arabian Songs, arranged by Salvador Daniel: "Ma gazelle," "Klaa Beni Abbes," "Le chant de la meule," "La Ramier." English Songs: "Unmindful of the Roses," Coleridge-Taylor; "The Little Bells of Sevilla," Cyril Scott; "The Nightingale," Delius; "Under the Stars," Bryceson Treharne.

Mr. Graveure's art needs no description at this late date; suffice to record that an audience of large proportions applauded him as rapturously as ever on this occasion, and this despite an indifferent program.

The Dvorák songs are jewels, but only a few of them seemed particularly suited to Mr. Graveure's style. The singer reveled on this evening in over-emphasis and misplaced accent, not to mention some little artistic liberties, for example, in the best known number of

Head of Ellison-White Bureau Sells Godowsky \$5,000 Worth of "Libertys"



J. ROY ELLISON, head of the Ellison-White Musical Bureau of Portland, Ore., turned his gift for salesmanship to good account during the recent Liberty Loan drive. One of Mr. Ellison's

best customers was Leopold Godowsky, the distinguished pianist, who subscribed for \$5,000 worth of bonds. The photographer snapped Mr. Ellison and Mr. Godowsky in the act of consummating their patriotic transaction.

for the Sixth Rally of the Record Recruiting Campaign on Nov. 1. She will go to Camp Upton, N. Y., on Nov. 12, to give a joint recital with Frances Nash. Miss Sjöslie's second New York recital has been postponed from Thanksgiving evening to Jan. 27, at Aeolian Hall.



LISBET HOFFMANN
Pianist

"Lisbet Hoffmann played the Sonata in G Major by Tchaikovsky with fluency and brilliancy, giving the rather unusual program number with the same ease that she gave the *Souhait d'une jeune Fille* by Chopin Liszt, also Liszt's *Mal du Pays* and *Rhapsodie*."—Brooklyn Eagle.

"An individual interpretation was given by Miss Hoffmann in Tchaikovsky's Sonata in G. Her tone was full and clear and she used great skill in bringing out contrasts of color."—Brooklyn Observer.

Personal Address: 254 W. 104th St., New York
Studio: 810 Carnegie Hall

"A NEW WORLD IS BORN"
Poem and Music by
FLORENCE PARR GERE

Dedicated to Mme. NAMARA and sung by her at her Aeolian Hall, New York, recital on October 13th, on which occasion it made a noteworthy impression and was *encored*.

Now Being Published by G. SCHIRMER,
New York
(High and Low Keys)

Two Songs by
FLORENCE PARR GERE
"ARCADY'S WHERE YOU ARE" (Published by CARL FISCHER)
(High and Low Keys)

and

"I WALKED WITH ANGUISH IN MY HEART"
(Manuscript)

will be sung at her New York Recital at the Princess Theater on Nov. 12th by

JULIA HENRY

Gifted Artists Appear at Tarrytown School

For the annual fall concert at Miss Mason's School in Tarrytown, N. Y., which was held at "The Castle," Saturday evening, Marion London, soprano; Annie Louise David, harpist; Christiaan Kriens, violinist, and Edward Rechlin, accompanist, were engaged to present the program. Miss London sang entirely in English, giving a number of songs by American composers. There were enjoyable solos and duets by Mrs. David and Mr. Kriens.

Alice Sjöslie Wins Success in West

Alice Sjöslie, soprano, has just returned from a successful western trip which included her first appearance in Chicago. While in Chicago Miss Sjöslie was asked to sing for the Fourth Liberty Loan drive and for this made her second appearance at Orchestra Hall on Oct. 13, before a large, enthusiastic audience which gave subscriptions mounting into millions. Before starting on her second tour, Miss Sjöslie sang

FLONZALEY QUARTET

Management: LOUDON CHARLTON, Carnegie Hall, New York

MEPHISTO'S MUSINGS



Prussian War in the early '70's peace did not come after the surrender of Napoleon III and the army of General Bazaine at Sedan. Then it was, you know, that Gambetta and the French patriots raised the Army of the Loire and fought on. Later came peace, negotiated by Jules Favre with Bismarck, when the King of Prussia was crowned Emperor of Germany at Versailles. Paris was held till the indemnity was paid. After that came the Commune, with its frightful horrors and excesses.

History may repeat itself. We may be on the verge of great disturbances in Europe—disturbances that may be far-reaching. So while we may accept with confidence that the end is coming, let us beware that we are not too optimistic and believe that when it does come the period of reconstruction can be immediately commenced.

Meanwhile one of the interesting developments is the proposition, enthusiastically received, to make Ignace J. Paderewski King of Poland! Well! Why not? A highly cultured man, broad-minded, as well as the greatest living pianist, he would make a better ruler than any German princeling of dubious parentage!

* * *

There was a printers' strike the week before last and not a periodical in New York, outside the dailies, appeared! I am not going into the question of the rights or wrongs of the issue, as to whether the men ought to have more money in these days of steadily rising cost of living. What I would like to suggest to some of those who are called labor leaders is that there is a point that they rarely seem to consider. I will admit that naturally they are out to do the best they can for their various unions and that under the circumstances they feel that the printers should not be left behind in the general advance in the wage rate which has taken place in nearly every industry. My point is that, after all is said and done, a job is worth only so much and you cannot make it bear more than just so much.

Now the publishing business, already severely handicapped by the tremendous increase in the cost of paper, printing, ink, illustrations, rise in wages, overhead charges of all kinds, not to speak of the burdensome, as well as troublesome zone postal law has gotten to a point where the number of papers that are making both ends meet can almost be counted on your fingers. So that to load upon them a new burden is to come perilously near the point where the demands of labor, however in a measure they may be justified, are likely to prove destructive to enterprise and business, as former President Taft, the head of the War Industries Board, said in the hearings to discuss the printers' case.

Let me use a homely illustration. If you have a cow which will give you eight quarts of milk you cannot increase the amount of milk after you have drawn those eight quarts by twisting the cow's tail. On the contrary, you are liable so to exasperate that cow by twisting her tail that she will kick over the pail with the eight quarts, in which case you will have no milk at all and only muss up the ground near the cow with an inundation which will make such insects as escape the flood believe that the skies are producing milk instead of rain.

Last year over 850 publications, many of them of character, standing and value, went out of existence. The number will be greatly increased this year, when to all their other troubles the tax problem is added, which probably will be serious when the new law goes into effect next year.

* * *

There has naturally been great interest as to how Boston would receive Pierre Monteux of the Metropolitan, who is conducting the Boston Symphony Orchestra during the period preparatory to the incumbency of Henri Rabaud. Personally, I had had no doubt that Monsieur Monteux would be accepted with open arms by the Bostonians, who take their pleasures, especially their music, seriously and who I felt would be sure to like the quiet, reserved, modest, artistic style of Monsieur Monteux's conducting. If I were to make a comparison I should say that New York is more inclined to the vital and virile in its music, and particularly in its conducting, and that is why it idolized Toscanini, Polacco and in former days Seidl, while Boston is more reserved—I will not use the term more refined or cultured, but more reserved. Its whole life, whether social, industrial, commercial, is of a more subdued order, is in a minor key. Consequently, just such a conductor as Monteux, with his gracious, kindly, unobtrusive personality, his strong tendency

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 145



The Flonzaley Quartet—Picturesque, Buoyant, Progressively Modern, Virile, and Always Artistically Satisfying

to the poetic, would at once win their favor.

So I was not surprised to see that Philip Hale, the veteran music critic of the Hub, speaks of Monteux with the highest enthusiasm. Hale says of him that:

"Monsieur Monteux has an exquisite sense of tonal value, tonal balance and proportion. He is an invoker of euphony. He has the clarity and logical development that characterize his nation in literature and art. Mr. Gericke had these qualities, the exercise of which gave the Boston Symphony Orchestra international reputation, but Monsieur Monteux has in addition warmth, imagination, emotional expressiveness—qualities that were foreign to Mr. Gericke's nature."

The other leading Boston critics take about the same view, so that we may put to Monsieur Monteux's credit a distinct and emphatic success—so great a success, indeed, that it reached a point of enthusiasm rare with the Bostonians.

* * *

Writing of the general attitude of the Boston people makes me think that had the late Dr. Leopold Damrosch, a kindly, genial, simple, modest and most capable musician and conductor, located in Boston, he would have had an easier time of it and I think more appreciation than he got in New York, when he had to play a more or less secondary rôle to Theodore Thomas. The latter at the time was in his prime and at the height of his success and fame and was, furthermore, supported by a number of aggressive women who fought his battles in and out of season with remorseless energy, and included in their campaign ceaseless attacks upon poor Dr. Damrosch.

And I cannot help but think that had his son Walter been born in Boston, lived there, he would have perhaps not attained greater fame than he has, but he certainly would have won greater local appreciation. He would not have had the carping criticism of certain of our critics, which continues even to this day and which but a few years ago went to such unreasonable limits as to deny him almost everything except that he was a good musician and a fairly good talker.

If Walter Damrosch has not the acclaim that he should have in his home city, it is because we lack here in New York that kindly appreciative attitude to our own, in whatever activity they may be concerned, which other cities, notably Boston, possess and are not ashamed or afraid to show.

* * *

"Jim" Huneker has started to write for the *Times*, as I told you he would, and although he had not much more than a column two Sundays ago, there was much meat to it.

Let me, however, beg his pardon. Now that he is writing for the *Times* it is no longer "Jim," the genial, care-free, as well as most distinguished of Bohemians, but Mr. James Gibbons Huneker. I only hope that he will not lose any of his brilliancy by becoming that most terrible of all things, "respectable," now that he is writing for the *Times*.

Incidentally let me pray that he does not too often exercise his erudition and make us turn every other minute to the dictionary, hunt up the meaning of words which are marked as "in rare use." In his screed of the Sunday be-

fore last he has two or three delicious bits. Take a sentence like this, for instance:

"Naturally the unhappy reporter of music in Gotham does not expect every other pianist to be an Olympian like Josef Hofmann, a tropical sunburst like Guiomar Novaes, an Amazon like Ethel Leginska or to brilliantly shine like those twin stars, Harold Bauer and Ossip Gabrilowitsch."

And what a delightful description was that of Amelita Galli-Curci, as "she of the pretty voice, sympathetic personality, with her delicious deviation from pitch (producing a sensation on the aural palate analogous to sweet-sour on the tongue), and her Asiatic coloratura will warble with the Chicago Opera Company and evoke the enthusiasm alike of the musically unsophisticated and the manufacturer of mechanical records."

In conclusion of his screed, says "Jim":

"I note, not without awe, that a composition at present running a close second to the National Anthem is from the fecund and versatile pen of a fellow citizen, Signor Giorgio Cohanski. It is entitled—anyhow in Washington Square—'Là-bas,' and on superficial analysis yields up the fact that the refrain ('Over There') echoes the cry of the whippoorwill, with hints of 'Johnny Get Your Gun' as a prelude. Its popularity is immense. Why worry about the American composer with such a force as Cohanski in the foreground? 'Là-bas' affects me more profoundly than did the Indian comic opera at the Metropolitan last season, which was neither fish nor fowl nor good red De Koven."

I cannot agree with our friend with regard to his estimate of Cadman's work, but then, consistency or critical accuracy was never a thing that worried "Jim." To be brilliant was the one thing needed, and in these days of much mediocre writing it does one good to be dazzled every now and then by one of the brightest, cleverest wits and word painters in this country to-day.

* * *

Some time ago W. J. Henderson, the veteran critic of the *New York Sun*, in discussing the works of our prominent American composers referred particularly to Edgar Stillman Kelley's "New England" Symphony, and said one loved the twitting of these little birds, but could not help remembering the Roman who was invited to go hear a man give a marvelous imitation of the nightingale. "No, thank you," he said, "I have heard the bird itself."

I have only to ask Mr. Henderson a very simple question. Supposing his point of view is well taken. Would it not apply to a number of works of distinguished foreign composers, which Mr. Henderson accepts without any question?

In a reference to Henry Hadley's "Azora," Mr. Henderson says:

"Nothing can be said about that either, except that it was another demonstration of the incapacity of American composers to realize that composing an opera requires a special technique. One must not make people sing English text in such a way that everyone in the audience knows that the emphasis is on the wrong word and often the accent on the wrong syllable."

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Neither must the composer expect to have a success if he continually interrupts the flow of his dialogue and the coherent movement of his action with instrumental passages having absolutely nothing to do with the case.

"Many other things," continues Mr. Henderson, "might be enumerated, such as the ignorance of theatrical values. But what is the use?"

And then, as a final shot at the poor American composer, says Mr. Henderson:

"He will go on writing operas without taking the trouble to study the business, and when the public declines to accept his ill prepared mess, will declare, as he has over and over again, that he is the victim of a cabal, that he is downtrodden and oppressed because he is not a foreigner, that the critics are all prejudiced, incompetent and malicious and that taking matters altogether, his failure was everyone's fault except his own."

I will agree with Mr. Henderson that composing an opera requires special technique. I will also agree with him that a good deal of his criticism is not only well meant, but well taken. Incidentally, of course, his charge against the American composer that he considers himself the victim of a cabal, displays Mr. Henderson's animus.

However, I am only going to put to him again a simple question. Cannot every argument that he brings against the American composer be brought with equal, if not greater force against some of the compositions of the masters, so-called, that Mr. Henderson accepts all the time without question and writes about enthusiastically? Do not the majority of the plots of operas show a general ignorance of theatrical values?

My argument is that it is unfair to set up a standard of criticism and apply it solely to the poor American composer, who is just trying to get out of the egg, when you do not do it to the old bird. Think it over, Mr. Henderson!

* * *

Every now and then one of our leading critics is sure to refer to the story how MacDowell, when discussing the position of the American composer, declared that he did not want to be known as an American composer, didn't want his works to be accepted as being by an American composer. He wanted to be known simply as a composer whose work was respected "on the merits" irrespective of the nationality of the author.

This is taken to add force to the argument that all the effort made to gain the American composer recognition is not alone misdirected, but should be condemned.

Curious, isn't it, that these very same critics constantly speak of German composers, French composers, Italian composers, English composers, Russian composers, Spanish composers? So why should we not speak of American composers, especially if we realize that the future American composer will rise out of the rut, cease to be a pale imitator of foreign models, cease to go hunting among Indian themes and Negro melodies and, inspired by the life-struggle and energy of the greatest democracy the world has known, give us music that will be individual, unique and, in time, indeed transcend any that the world has yet produced.

* * *

There is hope for a different attitude on the part of some of our leading critics. I say this because in an issue of the *New York Evening Post Magazine*, I find an article by Henry T. Finck, in which he says:

"Leadership in music teaching is one of the many things that Germans have lost through their hellish, maniacal war on the whole civilized world. Individual German teachers in this country, though undoubtedly efficient, will no doubt be able to hold their own, just like individual merchants, bankers, manufacturers, professionals and tradesmen who have behaved themselves; but gone, for at least a generation, if not forever, is the habit of sending American boys and girls for their musical education to Berlin or Dresden, Munich or Vienna."

"It was rather a foolish habit," says Mr. Finck, "anyway, and it had long before the war degenerated into a mere fad. Thousands of our students went simply for the fun of living abroad a few years, not because there was a scarcity of good teachers over here. To me the situation was actually comical. Many of the leading American teachers, finding so many of their pupils desert-

ing them, followed them to German cities and taught them there."

And yet, if I remember rightly, at the time your editor, in 1913, began his propaganda on this very point, I do not recall that Mr. Finck gave him any assistance or proclaimed the truth as he knew it. The condition Mr. Finck refers to has not developed since the war started for the reason that our young people could not get across.

The trouble with Mr. Finck and a good many others who had it in their power to tell the truth, was simply that they were afraid to do so. Now that it is a "popular" thing not only to attack the Germans, but to tell the truth, they are out telling it. Why didn't they do it before?

* * *

The death of Alexandre Charles Lecocq, the musical composer, in Paris at the ripe age of eighty-six years, recalls a time when some of his operas were the rage of the town and country. While, however, "Girofle-Girofia" and "The Little Duke" won much success, it was with "The Daughter of Madame Angot," as presented particularly by the late Maurice Grau with Aimee and her Parisian blondes, that he was known. Old-timers can go back and recall the rush there was to get front seats to hear "The Daughter of Madame Angot," not so much for the music as to witness the wonderful Can-Can dance of the revolution, which was said to be so risqué that even the most respectable people had to go to find out if it was really as wicked as had been reported.

It was this opera, and particularly some others by Lecocq, which introduced a certain style of ballet which was for a long time in vogue. But it is to the credit of the good taste of the American people that the craze died out about as quickly as it arose.

However, Lecocq's music was very catching, and at the time there was not a street boy who was not whistling some of the tunes.

* * *

You wouldn't think, would you, that it is but a generation or so ago that all the music New York had at the time were concerts and recitals at Steinway Hall, where the audiences were from 75 to 80 per cent deadheads, intermittent opera at the Academy of Music and the Grand Opera House, which generally ended in bankruptcy (this was before the Metropolitan was built), concerts at the Academy of Music by the New York Philharmonic, concerts by the Oratorio Society and the New York Symphony, some chamber music, and that was all, except we consider the band music, under Gilmore and other popular leaders of the time?

Think of the strides that have been made since then and you will have some idea, perhaps, of what the future holds out for us.

* * *

Did you read how, in Emperor Wilhelm's plea the other day for an armistice leading to peace, he said that whatever terms were formulated they must include consideration for the "honor of the German people"?

Shades of martyred priests and peasants!

Smoke from burning cities and villages!

Agonized cries of tortured prisoners, outraged women and bayoneted babies!

Groans of crucified girls with their breasts slashed off!

The honor of the German people!!

And up from Hell there rose a yell as the fiends shrieked a welcome to the dying Huns, says

Your
MEPHISTO.

Ober Loses Two Points in Suit for Damages Against Metropolitan

Margaret Arndt-Ober, the German mezzo-soprano who has sued the Metropolitan Opera Company for \$50,000 damages for discharging her because she was an alien enemy, lost two important points in her case when the Appellate Division of the Supreme Court handed down on Nov. 1 a decision which makes it necessary for Frau Ober to submit to examination as to her status and conduct while a member of the Metropolitan Company, before the trial of the action, and also refuses to require the defendants to file a bill of particulars or make their complaint more definite.

Kate Horisberg Singing in France

One of the most successful American singers now appearing in France under the Y. M. C. A. is Kate Horisberg, soprano, of Baltimore. Her experiences at the front entertaining the troops have been unique, including the seven kinds of locomotion which she has been obliged to use to fill her various engagements. Miss Horisberg is a pupil of Louis Simmions, the New York vocal instructor, with whom she studied three and a half years.

FRENCH ORCHESTRA IN THIRD CONCERT

Plays This Time in Carnegie Hall

—Cortot Again Appears
as Soloist

Société Des Concerts Du Conservatoire, André Messager, Conductor. Concert, Carnegie Hall, Evening, Nov. 3. Soloist, Alfred Cortot, Pianist. The Program:

Berlioz, "Symphonie Fantastique"; Vincent d'Indy, "Wallenstein's Camp"; Gabriel Fauré, Nocturne, Fileuse; César Franck, "Variations Symphoniques"; Emmanuel Chabrier, "España."

France's famous orchestra gave its third New York concert last Sunday evening in Carnegie Hall, this being the first time it appeared there, its first two concerts having taken place at the Metropolitan Opera House.

There was again an audience in which celebrities and soldiers of France were numerous and vacant seats were not to be found anywhere. More interesting all-French programs have been offered in this city, even before the war; the length—not heavenly!—of the Berlioz "Fantastique" is trying, even when it is as admirably played as it was by M. Messager and his splendid orchestra. Nor is d'Indy's "Wallenstein" absorbing music. For years we have wondered why our conductors have not produced it. Last Sunday evening we understood.

By far the best performance of the evening was the Fauré Nocturne for strings, a composition of elusive beauty, a subtle conception in which the orchestra outdid itself. These are lovely strings, these violinists, violists and cellists of the Conservatoire orchestra and, though they lack the body and sonority that we are accustomed to expect, they have a lucid quality that makes them individual. As for the wood-winds, we make free to say that they are by all odds the finest we have ever heard in any orchestra. We have heard the

pastoral movement of the "Fantastique" many times, but never so perfect an exposition of the dialogue between oboe and English horn as the two artists in M. Messager's orchestra gave it. The orchestra played "España" with spirit, though all of that could not be placed to its conductor's credit.

Mr. Cortot's performance of the Franck variations won him far-echoing applause, and after it he had to play two encores before the audience would let him retire. The encores were a Spanish dance and the Chopin Berceuse. The French pianist's playing of the Franck work had spirit and sympathy in it; it was lacking in the technical finish that one takes for granted in these days of hypervirtuosity.

A. W. K.

GUILBERT AGAIN SCORES

Gives Delightful Recital Aided by Violinist and Tenor

The perennially youthful and charming Yvette Guilbert gave another of her delightful recitals on Sunday evening, Nov. 3, at the Maxine Elliott Theater to a highly appreciative audience. Chronologically, the program ranged from the period of the Crusaders to the present time; artistically, it ran the gamut of emotion from the agony of the Passion to the vaguest yearnings of the twentieth century poet.

In one song, "La pauvre Innocente," by Rochefort, Mme. Guilbert may be said to have reverted to her original manner, with results perhaps not quite so exquisitely in good taste as the rest of her work, which was a joy to the eye and mind from start to finish. Emily Gresser played some violin pieces with sincerity, and a young Russian, M. Saslavski, who was not announced to appear, sang Russian songs in a robust tenor voice with more or less pleasing effects.

C. P.

Luncheon for Carolina Lazzari

Prior to Carolina Lazzari's leaving for Chicago to begin her second season with the Chicago Opera Association, a luncheon was given in her honor by her teacher, William S. Brady, at Pancrasi's, on Saturday, Nov. 2. Among the guests were Marcella Craft, Enrica Clay Dillon, Reinhard Werrenrath, A. Larney, Louis Reilly and A. Walter Kramer of MUSICAL AMERICA.

RAYMOND WILSON

American Pianist

Aeolian Hall Recital, October 31, 1918

"A player of genuine individuality . . . gave pleasure in his group of Chopin numbers."—N. Y. Times.

Knows how masterpieces . . . should be interpreted. His style might well be a model for some older and more experienced pianists."—N. Y. Mail.

"An unerring sense of emotional harmony . . . manner at once vigorous and imaginative."—N. Y. Telegraph.

"Sound musicianship displayed in the performance."—N. Y. Post.

"A sound musician . . . sincerity, crisp touch, and warm tone gave true pleasure."—N. Y. Tribune.

"His interpretation of the sonata had dignity and seriousness to commend it. He played with good piano tone and his technic was praiseworthy."—N. Y. Sun.

"Interested his audience and was forced to add extra numbers."—N. Y. World.

"Inspires respect . . . an impeccable player."—N. Y. Herald.

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SWEDEN'S ARTISTIC INDEPENDENCE ■ FURTHERED BY ST. ERIK SOCIETY

ans to Bring Swedish Music to America's Wider Knowledge—Swedish Musicians Will Interpret Works of Native Composers at Concert—Country's Music History—Many Facilities Afforded to Encourage Popular Love of Music—the Lute-Singers of an Earlier Day

By CLARE PEELER

It is a time for declarations of independence, artistic and other. As group after group of nationalities rows off its bonds, race on race demands the right of self-expression. In the world of music a great autocracy has been dethroned, and the other kings struggle for their individuality. Ever of the new idea that she is, America has given hospitality to no movement more readily than to that one which the music world tends to the expression of the national spirit.

So she has welcomed successively the Italian, the neo-French, the Russian schools; so she gave her attention last winter to particularly beautiful revelation of the Spanish school's achievements. But there is a world left to explore. For example, of Scandinavian music, outside of the works perhaps of Sibelius, the Finn, America's general public of music-lovers knows but little. Swedish music in particular (for separated the three kingdoms are artistic quite as much as they are political) we know next to nothing. Yet for a hundred years the richest store of music has been there for us to draw if we would; operas of beauty and distinction, symphonies also, have been seen all over Sweden; music for male choirs and choruses, a distinctive Swedish national feature, has been imitated by other countries, even exploited their own. Sweden is a country of musicians. It is a land where all express themselves in terms of music; and far more closely allied to the Latin in its gayety and charm than to the Teutonic; a land from which the world has derived two of its greatest singers, Jenny Lind and Christine Nilsson.

A certain reticence latent in the Swedish national type has doubtless contributed to this music incognito. In order to break through this reticence, that America may know what treasures of music are Sweden's, societies have been formed, of which one of the most important is the Society of St. Erik, for the express purpose of advancing the cause of Swedish music. Its president and founder, Dr. Johannes Hoving, is a eminent New York physician, whose intense interest in the cause of Swedish music is perhaps the stronger because he is no way hampered by professional musical status. Dr. Hoving has been a resident of this country for fifteen years, and has always been an important figure in American-Scandinavian circles, especially those of musical tendency. It had been his hope to bring the United States the noted Swedish composer, Emil Sjögren, and to that end had corresponded with Sjögren, whose name in his native country has been spread not only as a writer of songs, tertios and sonatas, but as a pianist. The composer's death last spring put an end to the hope of introducing him tonally to the American public, but the forthcoming concert of the society Nov. 9, a group of Sjögren's songs have a prominent place.

Swedish Music Not Like Norwegian Music before intimated, Swedish music has no sense of the word allied to the Norwegian. That of the older composers is to a certain extent correlated to that of Germany, but always with a distinctive national character of its own. For example, Carl Michael Bellman, beloved of the Swedish people, beloved of popular Gustavus III, while called "Mozart of Sweden," yet wrote music so way imitative of the great Aus-



Left: Dr. Johannes Hoving, Founder and President of the St. Erik Society. Center: Samuel Ljungkvist, Swedish Tenor. Right: Count Axel Raoul Wachtmeister, Composer, Son of Former Swedish Ambassador to the Court of St. James

trian's. He wandered, this troubadour of a later day, up and down Sweden, singing to his lute songs of an exquisite beauty, of which the words as well as the music flowed from his poet's soul. Sweden's Minnesinger, he has been for decades a lovely figure in the literature of the country that he loved and sang.

In every European country the student body has been for centuries the medium for the expression of liberal, often of advanced, sometimes even of revolutionary thought, and to this rule Sweden has been no exception. But, being a musical country, the thought expressed itself frequently in musical terms, the result being to develop a marked and beautiful individuality in the line of male choruses, duet and quartet music. Gunnar Wennerberg and Otto Lindblad, two composers of the nineteenth century, have expressed this individuality to the fullest, most interesting degree. Dr. Lindblad alone composed about seventy quartets which would richly reward the study of America's musicians and music-lovers.

"I think Sweden waked up in 1897, about the time of the celebration of the old king's anniversary, to realize something of what she has accomplished musically," Dr. Hoving said in a recent conversation with the writer. "Anders Zorn, one of our great painters and a most public-spirited man, has spent thousands in the investigation and exploiting of Sweden's musical resources. He formed societies of aged musicians whose object was to keep fresh the memory of music of an older day. Every two years all Sweden comes to his estate for a great music festival. As a nation Swedes are not perhaps given to self-analysis, but we are beginning to realize what we have produced."

The Musico-Historical Museum at Stockholm is a treasure house of our musical past. Bellman, Jenny Lind, Christine Nilsson, each has a room dedicated to relics of the artist's life and endeavor. In this building are wonderful specimens of the lute, which may be called Sweden's national instrument."

A lute which once belonged to Bellman himself is one of Dr. Hoving's greatest treasures. Especially as constructed in those days, the lute was capable of producing an exquisite tone, softer than that of the harp, to which so many singers sang; it was the natural and ideal accompaniment of the human voice.

Facilities for Spreading Music

When the writer asked Dr. Hoving about the product of Swedish composers since the beginning of the war, he said: "It has been quite impossible to get any definite idea as to what they are doing; communication is so very difficult and the sending of works over apparently impossible. We know, of course, that the war is immensely stimulating our composers, and that they have had excellent facilities for putting their works before the public. Opera houses, not only the great Royal Stockholm Opera, but smaller ones throughout the country: the splendid Gothenburg and

Stockholm Orchestras and the unique Swedish and Finnish system of popular concerts, where the people are admitted to beautiful concert halls to hear the finest artists at absolutely nominal sums—all these, added to the Swede's passionate love for his own country's music, have helped to give the composers an enviable and unique position."

At the concert of the St. Erik Society on Nov. 9 it has been planned to give not only some of the lovely songs of an earlier day, but also the works of modern composers, interpreted by leading musicians of Swedish birth; Greta Torpadie, the soprano, will sing; so will Samuel Ljungkvist, the Swedish tenor. Edna Gunnar Peterson, Swedish pianist of Chicago, and the Swedish Glee Club of New York will also lend their aid. Among the works to be given will be some by Wilhelm Stenhammar, pianist, conductor of the Gothenburg Philharmonic Society Orchestra; by August Söderman, whose wedding march is known all over the world; by Hugo Alfvén, one of the most uniquely modern among Swedish composers, whose "Midsummer Eve" we know; by Ivar Hallström, who has composed such charming operettas, and by Peterson-Berger, opera composer and writer on musical topics. Songs by Axel Raoul Wachtmeister, who has been for years a resident of this country, will also be given. The program of the second concert, on March 8, will be devoted solely to the works of Count Wachtmeister.

Grand Rapids Club Enthusiastic Over Breeskin

Daniel Mayer received a letter last week from Helen B. Rowe, president of the St. Cecilia Society of Grand Rapids, Mich., in which this club's president thanked him for the recital given before the club, Oct. 19, by Elias Breeskin, the Russian violinist. Mr. Breeskin won a complete success in his recital, which Mrs. Rowe referred to in the letter as "one of the best recitals" the club had ever had.

Lotta Madden, dramatic soprano, will be heard at Aeolian Hall the evening of Nov. 15. She has prepared a program which accords much space to American composers.

NOVAES TAKES HER HEARERS BY STORM

Audience Enchanted by Beauty of Brazilian Pianist's Art at Recital

Recital, Aeolian Hall, Afternoon, Oct. 27. Guiomar Novaes, Pianist. The Program:

Sonata, Op. 27, Beethoven; "Fantastic Pieces," Op. 12, Schumann; Ballade, G Minor, Chopin; "Nocturne," "Cracovienne Fantastique," Paderewski.

A subtly warmed something has touched the almost flawless purity of the Brazilian pianist's earlier manner—a warmth which, while it may not meet the approval of the pedagogic, is caviare to the general. It glowed with vivifying effect in the measures of the Beethoven Sonata; it sparkled intermittently in the Schumann "Fantastic Pieces"; it flashed into vividest color in the Chopin Ballade. Effortless charm is this girl's, and a strength of reserve power hardly to be overestimated. All the exquisite little differentiations of color and value only at the command of the most subtle skill are here and, underlying, the simplicity of a great artist's nature. The insistently reappearing phrase of the *Andante*, for example, seemed merely the repetition of a song-cadence she loved, while in the "Why?" of the "Fantastic Pieces" the same insistence became the wondering persistence of a child's query, softly asked. How the Sonata's *Allegro* rippled and laughed and danced! Phrases one had loved since childhood came smiling to meet one in new lovely dress. The A Flat *Adagio* had the tonal cadence of a splendidly sung hymn.

Perhaps the "Fantastic Pieces" of Schumann might lie a little more open to question, purely as a matter of taste, in its interpretation; perhaps Schumann was a little mad when he wrote that marvelous collection of whimsies, and madness of any kind finds little place in the exquisitely tempered balance of the Novaes interpretations. Abandon there was of the fullest, notably in the "Soaring"; a temperament stormed in those few minutes; but of caprice one noted less. The "Bird as Prophet" made an appropriate encore.

The Chopin Ballade disclosed anew the marvel of tone which this pianist has at her command. It is almost absurd to talk of her finger work, of her pedal effects, of her octaves and their handling. These exist in what is practically perfection in her playing, and all one is concerned with is the use she chooses to make of them. As for the last two numbers, had Paderewski himself been at the keyboard it is a question whether he would have evoked more delight in the perfect atmospheric effects of his "Nocturne" or the gay, delicious abandon of his "Cracovienne."

The Tenth Liszt Rhapsodie, the first encore, found the audience crowded around the stage (a foolish proceeding happily confined to New York), literally drinking in her trill effects. In these Miss Novaes is as difficult to equal on the piano as Melba in her vocal trill. The Sgambati "Ländler," the "baby" Chopin Prelude in A and the D Major Mazurka of Chopin followed in response of the audience's refusal to leave. It is seldom that one can understand these public rages, but if ever one may have sympathy with the manifestation of an almost hysterical delight, it is when this Brazilian girl plays.

C. P.

Frank E. Percival, director of music in the Sioux City High School, has been using "The Magic of Your Eyes," sung by Mme. Alda on the Victor record, in his class work with his students.

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Italy Has New Futurist Enterprise in Teatro Plastico

Swiss Poet and Italian Painter Collaborate in Producing Four Pantomimes—Music Furnished by Four Composers—Conventional Laws Repudiated—Appeal Subjective—Success Predicted for Most Recent of Artistic Revolutions

By ALFREDO CASELLA
(Delayed in Transmission)

Rome, Italy, June 30, 1918.

ON April 14 the Roman public was invited to the charming Teatro dei Piccoli to witness the inauguration of a strange and daring theatrical enterprise springing from the collaboration of the Swiss poet, Gilbert Clavel; the Italian painter, Fortuno Depero, and a few young musicians. This venture, although at the present time limited to the simplest realization by means of marionettes, has boundless possibilities for the future and may perhaps lead to a complete overthrow of accepted theatrical laws.

This theater introduced itself with four little pantomimes, or rather ballets, the music of which, played by a tiny orchestra, was composed by Malipiero, Tyrwhitt, Bartok and the present writer. The titles of the pieces are "Pagliacci," "The Man with a Mustache," "The Dance of the Bear" and "The Wild Men."

It is difficult to give a clear idea of this theater to persons who are not familiar with futurist esthetics; nevertheless, without assuming the reader to possess a knowledge still rare, I shall try to give a theoretical outline of the scheme.

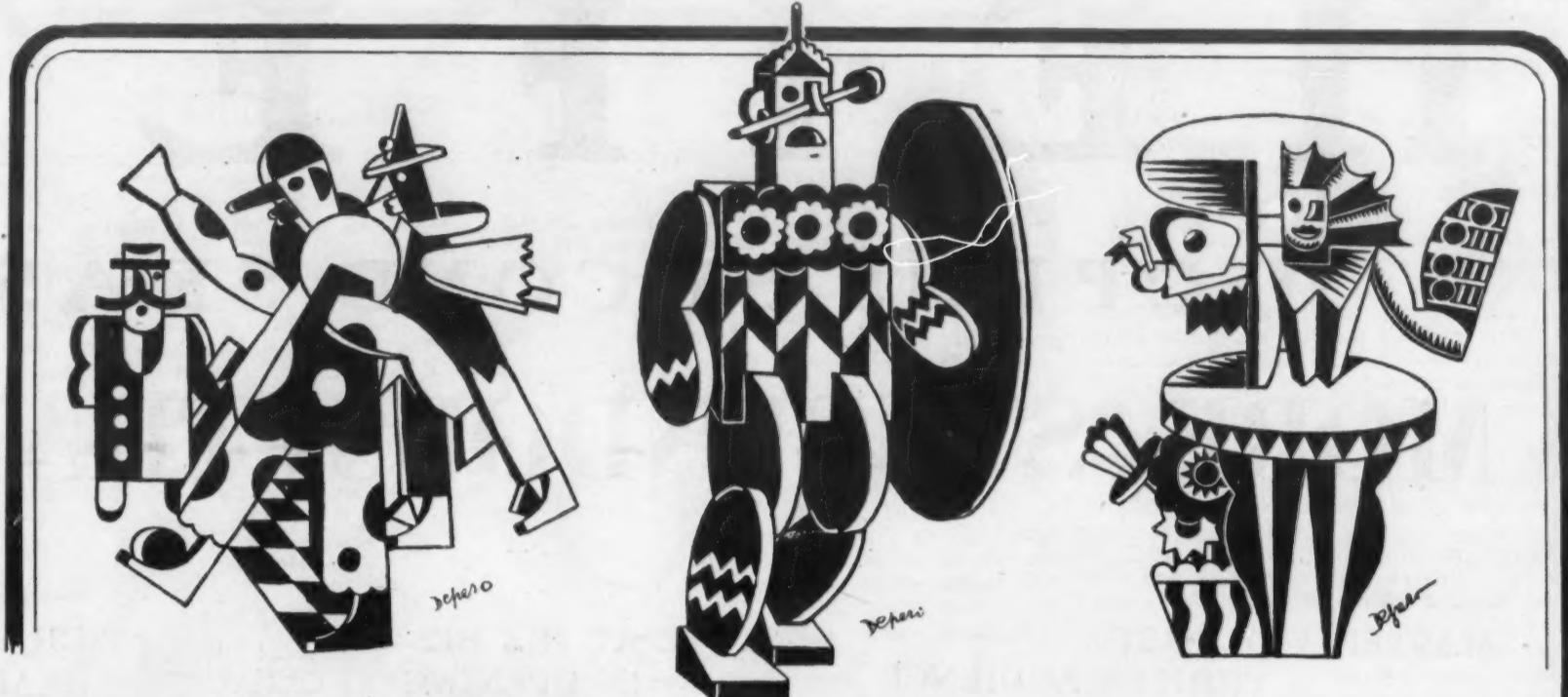
New Departure Along Futurist Lines

The Teatro Plastico—such, until further notice, is to be the name of this undertaking—differs essentially from all former attempts at scenic reformation. It has nothing in common with the enterprises of Bakst, Larionow, Gontcharova, Craig, Reinhardt, Starke or Sterns except that tendency, universal to-day, to emancipate each art from everything hampering its absolute independence, its original freedom and its autonomous development even when used in conjunction with one or more other arts for the production of an effect. But the technical means by which Clavel and Depero seek to realize this general aim are totally different from any others known to-day in any country.

In its esthetic principles this theater is futurist. It disregards visual perspective in the composition of a scenic effect, and, as only subjective artistic necessities are heeded, the spectator is conveyed to the center of the tableau itself. We pass from the old, logical conception of external representation, by which things were co-ordinated with a purely descriptive and anecdotal object, to the new conception (apparently illogical but truer than the old one) of *personal* and *inward* vision of the world and of life. This vision is indispensable to progress in a constructive direction instead of in the old imitative one.

Plasticity the Aim

It is therefore natural that performances depending on historical, classical, romantic or exotic interest for their suc-



Three Fortuno Depero Drawings for His "Balli Plastici." On Left: "Pagliacci" and "The Man with a Mustache." In Center: Wild Man. On Right: A Ballerina

cess are banned by the Teatro Plastico. The attempt of Clavel and Depero is altogether free from any prejudice touching the fundamental nature and functions of the theater; it is a real esthetic organism, capable of living its own life without borrowing anything beyond its own means. This theater does not seek its inspiration in solemnity, moralism or heroics, but in plastic phenomena alone. Its scenic effects, while not far removed from a rigorously pictorial in conception, are architectural in construction, composed of lines, planes, colors and lights. In this purely fanciful construction the human, vegetable and animal worlds disappear before that of artistic imagination, purifying all substances, all elements by its unique and supreme aim—that of moving the spectator by form and color. Humanity, represented by actors, and Nature, repre-

sented by scenery, have no connection with this theater, for there are no ideas or sentiments to express nor any "faits divers" to reproduce. These factors, which are the preponderant, indeed the "heroic" elements of the old theater, only act as inseparable components of the whole in this new scenic organism. For the ultimate and only end of this type of theater is to shatter our conventional conception of life by purely plastic means, and to make possible our escape into a world of intellectual fantasy. Therefore, it is an art based solely on the expressive force of color, to lend rhythm to which the scenic realization adds the powerful dynamism of unlimited mobility. This mobility is the mission of the music. Although the music of the Teatro Plastico had only the place of an accompaniment, we can foresee, from now on, unlimited

possibilities for a future junction of the purely plastic visual spectacle with the music, which has such variety of rhythm, such liberty of form.

So far as criticisms are concerned, it may be said that the new departure obtained success, not only a *succès d'estime*, but a deep and genuine triumph which will surely encourage Clavel and Depero to follow up their researches as far as possible, inasmuch as their enterprise has been brought to positive fruition and has passed out of the stage of mere laboratory experiment. Modern art may expect the solution of at least a few of the problems that confront the scenic art as a result of the theatrical form that Clavel and Depero have conceived and presented.

A fine study of the Teatro Plastico by Mario Broglio was recently published in *Ars Nova*.

of photoplays. Two years ago only an occasional director used music in the making of a moving picture; to-day one rarely finds a moving picture without music.

Frank Lloyd, who has directed all of William Farnum's photoplays, realized some time ago the necessity for music and he had E. E. McCargar, 'cello; Vernon Gray, violin; Nick Halter, viola, and F. D. Pendleton, bass, with him when he made all of his big pictures in the West. There can be no question that music helps to beautify motion pictures through the emotional acting it helps to put on the screen and Mr. Lloyd knowing this took this quartet all of the way from California to the bottom of the Grand Canyon of Arizona. It was a long and expensive trip, but the results obtained more than justified the expenditure in the minds of Mr. Lloyd and others who have seen the pictures produced by him.

Trio of Artists Gives Loan Concert at Kew Gardens, L. I.

An interesting concert for the Liberty Loan was given at the Kew Gardens Country Club, Kew Gardens, on Oct. 18. Edna de Lima, soprano, delighted the audience with a group of songs by Grieg and several French songs, being obliged to respond to many encores. Rosalie Wirthlin sang groups of English songs, including two works by Frank La Forge. She was received enthusiastically. Ernesto Berumen, the young Mexican pianist, played the "Mexican Ballade" by Ponce, for the first time, and also gave Granados' "Allegro de Concert." Mr. Berumen displayed fine technique and tone.

Quartet Provides Music While Film Is Being Made



Photoplayers' String Quartet, Who Have Specialized in Providing Music for "Pictures in the Making": Vernon Gray, Violinist; N. Halter, Viola; E. E. McCargar, 'Cellist, and F. D. Pendleton, Bass

THE walls of the Grand Canyon of Arizona echoed with music for the first time in their thousands of years of life when three of the Photoplayers'

String Quartet went there last July to give musical background to "The Rainbow Trail."

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HEIFETZ

OPENS SECOND SEASON

MORE STUPENDOUS THAN EVER

New York Sun, Oct. 27, 1918.

MASTER VIOLINIST THRILLS AUDIENCE

Jascha Heifetz Gives His First Recital of Season in Carnegie Hall

BEGINS WITH CLASSICS

Harmonics a Feature of Young Musician's Playing; "Guitarre" Pleases Students

Some recitals have faded quickly into invisibility, but there was no sign of pallor about that of Jascha Heifetz at Carnegie Hall yesterday afternoon. It was the first local appearance this season of the young master, and he was received by an audience which heard every number with rapt attention, and was both enthusiastic and discriminating in its applause.

The program began, according to custom, with classic numbers, Tartini's G minor sonata and one of Mozart's D major concertos. The second group was in the romantic vein, with Beethoven's F major romanza to begin it and Moszkowski's glittering "Guitarre" to end it. Mr. Heifetz played again with astonishing authority, with poise and finish.

One is at a loss which to admire most—his repose and purity of style in the classics or the exquisite elegance and the spontaneous vivacity with which he plays such fiddle pieces as Edwin Grasse's "Waves at Play," or the Moszkowski piece just named. At the risk of tiresome repetition, the music lover must again be earnestly asked to consider the unfailing beauty of tone, the incisive and vitalizing rhythm and the variety of nuance with which this extraordinary young artist enriches everything he plays.

And again we must not forget that he never sacrifices artistic dignity. Heifetz is never a prestidigitator. He never juggles with the tricks of the violinist. For example, when he plays harmonics they do not astonish us. They ravish the ear. When he flashes over the fingerboard in sparkling scales it is as if we had watched not the ascent of a Fourth of July skyrocket but a shooting star in an August night.

In short, there is unceasing delight from the beginning of one of his recitals to the end. Yesterday's audience elected to make a special demonstration of pleasure after a minuet by Beethoven. The students and violinists had their moment of rapture after the "Guitarre."

New York Times, Oct. 27, 1918.

Jascha Heifetz, justly esteemed first of the new artists on the American concert stage last season, made his re-entrance yesterday afternoon at Carnegie Hall before an audience that filled all but some boxes and the usual standing room, now barred by the Health Board. The Russian violinist played a program of simple classics, marked by rare beauty of tone, and up to its middle point without a "show piece" of mere technical brilliance. He was warmly applauded in Tartini's G minor sonata and Mozart's D major concerto, which he followed with an encore, the slow movement of a Bach flute sonata, transcribed by his master, Auer.

Beethoven's "Romance" and "Minuet" preceded a dazzling finger study, Grasse's "Waves at Play," which was redemanded. After the Schumann-Auer "Prophetic Bird" and Moszkowski's "Guitarre" came a Drigo waltz encore, while the final pieces were Sgambati's "Neapolitan Serenade" and Wieniawski's D major polonaise. The audience rushed the stage and remained till 5 o'clock for added numbers, including the Beethoven-Auer march, "Ruins of Athens," and the Schubert-Wilhemj "Ave Maria."

New York World, Oct. 27, 1918.

HEIFETZ AT HIS BEST IN OPENING RECITAL

Carnegie Hall Filled to Hear Young Violinist—Displays Fullest Artistic Resources

Jascha Heifetz, whose first American appearance in this country last winter was among the exceptional accomplishments of a notable musical year, gave his introductory New York recital of the present season yesterday afternoon in Carnegie Hall. The auditorium was filled.

Heifetz has offered programs of larger musical mould than that of yesterday, but it has not been often that opportunity arose permitting this supremely gifted violinist to display his fullest artistic resources to their utmost. Parts of the Tartini G minor sonata and of the D major concerto of Mozart were the exceptions.

As in previous performances, Heifetz revealed his mastery as a musician and technician. In the moulding of a phrase, the coloring of various moods in a composition, and the smooth delivery of the melodic line, Heifetz gave absolute satisfaction.

His style, noticeably in the lighter compositions, appeared warmer than last season, and this must have been gratifying to those of his admirers who have wanted more in this respect than it has been the violinist's custom to give.

Such violin playing as Heifetz supplied yesterday is heard seldom, and by only a few. Appreciation was manifested frequently by the audience, which applauded with enthusiasm and spontaneity.

New York Globe, Oct. 28, 1918.

The quickly formed estimate of Jascha Heifetz as one of the great violin virtuosi of all time was more than confirmed by his first recital of the season at Carnegie Hall Saturday afternoon. Here is a young man whom even the lenient Belgian, Papa Ysaye, may salute and call not unworthy. Here is a young man who, one can safely predict, will not only carry on the great traditions of the fiddle—he will create traditions.

With the pedantic accusation that his playing on Saturday was marred by an excess of sentimentality, at least one listener is impelled to disagree most violently. To this listener a superb avoidance of this fault seemed one of his signal merits. He is peculiarly and admirably devoid of the Muscovite mawk, the hectic exaggerations with which so many of these talented young Russian fiddlers plaster the classics.

There could have been nothing more chastely beautiful, for instance, than Mr. Heifetz's playing of the Rondo in the Mozart concerto. And the Tartini sonata—at the hands of most fiddlers just a perfectly organized piece of violinistic archaeology—under the Heifetz bow took on the color of something vivid and incredible like a painting by Odilon Redon.

His unquestionable dexterity, again, is not, as by some violinists, offered as an exhibition of pyrotechnics. Take for instance his left hand work in the "Sea Waves" number. The marvelous agility of the performance struck the ear only upon second thought. The first impression was of the delicacy, the exquisite légèreté and dancing rhythm that ravished the senses. His harmonics, moreover, as in the Moszkowski number, are not mere violinistic stunts to astonish the ears of the groundlings, but notes of a peculiarly poignant sensitiveness, of a peculiarly fragile beauty.

Mr. Heifetz maintained throughout a supreme purity of tone, a restrained but poetic charm of sentiment.

The New York Evening World, Oct. 28, 1918.

Jascha Heifetz, of the galaxy of young violinists that Leopold Auer, the great teacher, sent us last season, in some respects at least, the best, gave his first recital of the season at Carnegie Hall on Saturday afternoon. A crowded audience succeeded in getting from him a program twice as long as the printed one. All the brilliance, all the suavity and all the perfection of his playing were demonstrated anew. Sometimes that very perfection of playing gets on our nerves. If the young man only would make a slip occasionally he would seem more human. His program held Tartini's sonata in G minor; Mozart's concerto in D major and compositions by Beethoven, Mendelssohn, Moszkowski, Auer and Wieniawski. André Benoist was his accompanist at the piano.

New York Herald, Oct. 27, 1918.

JASCHA HEIFETZ ENTHRALLS HEARERS WITH HIS VIOLIN

Young Artist Gives His First Recital of the Season and Admirers Fill Carnegie Hall

Jascha Heifetz, violinist, gave his first recital this season yesterday afternoon in Carnegie Hall and again proved himself to be the technical master of his instrument. The size and enthusiasm of the audience, which left no vacant seat in the large auditorium, was eloquent evidence of the deep impression which this young artist, still in his 'teens, has made upon a discriminating public in New York. André Benoist, his accompanist, received his share, and justly, of the applause, which at times assumed the proportion of an ovation.

The violinist opened his program of four divisions with two ambitious numbers, Tartini's Sonata in G minor and Mozart's famed Concerto in D major. In each of those his instrument was his slave, but it was in five numbers which followed these that he exhibited his masterly methods. They were Beethoven's Romanza in F major and his familiar minuet; Edwin Grässé's "Waves at Play," the Schumann-Auer "Prophetic Bird" and Moszkowski's "Guitarre."

The audience failed in its insistence that he repeat the minuet, which was played with infinite charm of touch and tone. It was in the Grässé number that he reached the summit of his genius. His marvelous fingers moved over the muted strings with such speed and yet with such perfect precision that the result was a continuous wave of undulating sound, perfectly suggestive of the waves at play. He repeated the number.

His formal program was finished with Sgambati's Neapolitan Serenade and Wieniawski's Polonaise in D major. The audience, loth to leave, insisted on several added pieces which the young artist willingly played.

New York Tribune, Oct. 27, 1918.

A year ago the young violinist virtuoso and artist, Jascha Heifetz, came out of Russia, and at his first recital stirred up memories of the masters of the generation that had passed away by the nobility and equipoise of his playing, by an exhibition of penetrative intelligence, a sense of the compelling charm of repose unfolding itself so subtly as to leave no thought of technical achievement, an appreciation of beauty of tone, tonal nuance, color, symmetrical adjustment of phrase, impeccable intonation and loveliness of line, which were an all-sufficient expression of beauty in the music which he played. Even in the compositions comparatively inconsequential in their musical contents and obviously designed to display the technical acquirements which please the groundlings because they amaze them, he preserved the elements of lofty beauty by avoiding exaggerations and pursuing the path of conscious capacity. Yesterday afternoon, when he gave a recital in Carnegie Hall, he manifested a deplorable disposition to sentimentalize all the classical serenity out of the music, as if determined to adapt it to the sensibilities of mushy boarding school misses. For the honest drawing and straightforward sentiment of the music, which need to be borne aloft to retain the interest of modern music lovers, the real appreciators of the composition had to cling to the transcription of the orchestral part played on the pianoforte by Mr. André Benoist. The violin solo was too pretty to be beautiful. Mr. Heifetz has lost none of the great skill which showed him to be a master a year ago, but he seems to be in danger of losing some of his great ideals. Has he become apprehensive lest some of his rivals surpass him in popularity? He has the elements in his art which should lift him above such fear. There is nothing to be gained by playing down to the level of an audience crowding Carnegie Hall in a time of epidemic, when obvious reasons have compelled his rivals to cancel their engagements. Not always, but just now, the voice of the box office is a voice of significance.

H. E. K.

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A PLAN FOR THE INSTITUTION OF GENUINE AMERICAN LIGHT OPERA

The Correct Name, in American-English, for What Is Known, in French, Under the Name Opéra Comique—
Light Opera in Growing Favor and Demand by the Musical Masses of the United States

By DR. ROBERT STERRETT

HAVING been for more than three decades interested and working along the lines of true "American" light-opera, let me avail myself of the opportunity to put into writing some of my experiences, hopes and convictions, as well as collated facts pertinent to the subject.

American light-opera, as I conceive it, is the correct and convenient term with which to designate a distinct type of opera—that "mixed form of drama and music"—in which the text is written in the English language, partly in dialogue to be spoken, partly in lyrics and scenes to be sung by properly trained vocal artists, alone or in choral ensemble, and the music of which is an organic, integral part of the work and not merely incidental thereto or arbitrarily interpolated therein.

I would like to make clear, to those who may not know, the difference between any kind of "opera" and the "musical play." Let me quote from the "American History and Encyclopedia of Music," edited by W. L. Hubbard:

"In Germany any dramatic entertainment in which music and dialogue alternated was known as a *singspiel*, or *song-play*, and, as such, still has a regular place on the German stage."

The terms in use to-day in America by managers, where the prevalent loosely constructed "entertainment in which music and dialogue alternate" is called a "musical play" or a "play with music," are obviously derived directly from German usage. "Musical comedies," which have been produced in America for the past twenty-five years, more or less, have, as a rule, been "imported" by our managers—in the face of American composers and librettists, who have been hard at work to establish a true American light-opera—from Vienna and Berlin. These managers have had the term "singspiel" translated to "musical comedy," "musical play" or "play with music," and have relegated the honest, earnest American composer to oblivion—or, in need of employment, to the dire necessity of shaping and rewriting and adapting these foreign, often ill-advised products of a part of the world where we now know "Kultur" has been at work.

Time for a Change

Let me ask, is it not about the right time to drop the loosely constructed, "manager-made play with music," with its heretofore vague, but now patent German ancestry, and give the American people the very best we can in the way of the dramatically constructed book and musically composed score, under the pleasing and acceptable term—"American Light-Opera"?

The stage nomenclature of to-day is in a sadly confused state in this country, as accepted and used by press and managerial consent. While we are cleaning up some other more important matters, why not revise and make clear, as well as "American," some of the terms used when we try to talk about theatrical entertainments?

It is no uncommon thing to read in the reviews of our critics criticisms of certain offerings as "comic opera" in the heading, "operetta" in the sub-head and at various places in the body of the review the terms indiscriminately, "musi-

cal play," "play with music" and so on—all supposed to indicate the same kind of entertainment. This slovenly manner of writing may be the natural sequence to be expected from the kind of workmanship in vogue to-day, when a manager wants to produce "a musical show" (that is a variant of "singspiel" I overlooked before). The custom is, as a rule, to "order" some three to seven individual writers of words and music to supply the timber, "sawed and cut to measure," "spliced and mortised," "in

suggest to the manager the hoggishness of advertising the work of a librettist (or two) and a composer (or two) and a lyricist (or two) as "John Sport's Opera"? Or, is it because of the fact that the product has no specified, legitimate parentage (so many having been concerned in its generation) the manager feels a certain remote but definite responsibility and fathers the musical play himself?

I have been "on the job" a long time and I am the healthiest man in the United States, I believe, to-day. I intend to stick it out until I get a truly American light-opera produced by an American cast and choristers, under the auspices of an American organization, if I live to be a hundred before I succeed.

Music, as we are learning rapidly these days, is a harmonizer of peoples. In the Army multitudes of men have found themselves musically, to their everlasting delight and the surprise of their comrades and officers. Many are finding that they have talent for singing or playing some kind of instrument and choruses and bands are being organized in all camps to cheer the waiting troops and, in the interim, develop music-loving and music-understanding future citizens. This "learning to sing by note" is the biggest general development of future progress in music that has ever been inaugurated in this country. It is only a question of knowing what music is—how to understand intervals, chords and melodic movement—to incite one to eager study and love for the divine art.

Caruso, Farrar, Scotti, Sembrich, Homer, McCormack, Amato, Melba and many other great singers who have made grand opera in this country the best anywhere are now (thanks to the talking-machine) well known and appreciated in Spring Valley, Ill.; Olathe, Kan.; Yankton, N. D.; Middletown, Conn., and Biloxi, Mississippi!

Grand opera, however, as a regular means of entertainment, cannot for years at least be taken within reach of the multitudes musically appreciative of the opera-form. Light-opera is far less expensive and hence more practical for transportation to remote sections. When it contains dramatically interesting romantic comedy in the book, with music such that none but the best vocal artists are capable of singing it, with the combined whole accompanied by an adequate orchestra, it forms a kind of entertainment preferred by the great masses of the people.

An article I wrote last year for the New York *Dramatic Mirror* contained a suggestion I still have to offer here in regard to the establishing of a truly "American" company for the production and interpretation of the best American light-opera. I mentioned in the former article the plan to organize a company which should have as its name something which, in advertising language, amounts to the "trade-mark" quality.

The Plan

A company of well-known artistic singers, with the reputation of sending out from New York each season, while retaining the original parent company here, the same excellent quality as to artists and offerings in light-opera, with a name liked and easily recalled (for example, the old "Bostonians"), would soon become a valuable asset. Such a company is practicable if organized in the right artistic and business way.

The Society of American Singers is a start in this line. This name is, for certain reasons, not as well adapted to its purpose as it might be. It indicates in many minds a kind of "mutual admiration society" of singers who meet to enjoy themselves among themselves, and not as a regular *opéra comique* company. That is, the name is adapted, in our language, to a kind of guild and not a business organization. This, to my mind, is unfortunate, although the society contains many of our representative native artists.

The Commonwealth Opera Company, which, I am told, is about to be announced as still-born, was a good idea, for any other city in this country ex-

cept New York. New York is not a community.

Then, the idea of subscribers to an opera association of small amounts without any exact, specified money returns is not sound business. It is not the way New York, of all places, is accustomed to do things. But both the above ideas and the actual working of the former are in the right line and should be the means of "boosting the good things along."

My suggestion is, as stated before, a happy, well-liked and known "trade-name" for an organization for the production and interpretation of American light-opera—nothing else. That is definite. The kind of entertainments to be given by this company is exactly that—American light-opera, a form of opera written and composed by American citizens, sung and played by American citizens and carried (as soon as transportation facilities again become normal) to the different sections of the country, where only accredited artists who have sung in the company and are *up to the standard* set by the company, in all secondary companies sent out, may be expected to appear.

This company should be organized on the basis of an artistic assembly of singers and players and also on a business basis with sufficient capital to carry it through and make money for the owners of the stock. If started conservatively and managed with honesty and devotion to the two aims—*give American light-opera to the people of the United States and make some money, too*—it should be a success in both ways, one reacting in support of the other. That is, if the offerings are good and the singers are good, the people will attend and the trade-name will accumulate value, and the inevitable result is, as far as human experience goes, success in the best sense: artistically and financially.

The name I have adopted is as follows: "The Americans."

I have during a number of years been working at the type of light-opera I call "American" and have all ready for presentation such a work, entitled "Love's Ambassador," an American light-opera in three acts. Possibly the only thing the matter with it is that I felt impelled to write the book (and it did not occur to me to have anyone else write the lyrics), compose the score (including the orchestration)—I fairly revel in orchestration!—as a mathematician in calculus or an artist in painting landscapes and seas and clouds) and have the whole thing copied ready to rehearse. More than that, I have played it over with an orchestra on five different occasions during the past five years, sent polite invitations to managers to hear it (at my expense of \$100 a rehearsal) and they have not even acknowledged my invitations. I now presume after ten or more years of this kind of thing that, as President Wilson has so felicitously expressed himself in regard to some one we don't like much (I like managers, just the same!), "we don't speak the same language." The fact now appears to my greater knowledge derived from experience that I have been all the time talking about "American light-opera" and the managers have been talking about *singspiels*—beg pardon, I should say "musical plays!"

MARVINE MAAZEL'S DEBUT

Excellent Qualities Displayed by Youthful Pianist

Marvine Maazel is the same lad that created such a splendid impression when he played before a Sunday night audience at the Metropolitan last season. The youngster's formal début in *Æolian Hall* on Friday evening, Oct. 25, brought him under closer observation and greatly to his advantage. He made the Bach-Busoni Chaconne and the Brahms-Paganini Variations (Op. 35, Book 1) yield more than ordinary interest and he displayed a promising degree of musical understanding in the Chopin Sonatas and an Etude and Nocturne of this master. His well developed finger, wrist and arm technique served him in good stead in a Liszt Etude, the "Mephisto Waltz," the Glinka-Balakireff "L'Alouette," the Liodoff Barcarolle, Op. 44, and the Godowsky Symphonic Metamorphoses on the Strauss waltz, "Wine, Woman and Song." His technical facility inclines him to high speed, at the cost of coloring and beauty of tone. He possesses a boundless stock of enthusiasm and self-assurance.

Young Maazel is a serious and richly endowed pianist. He was a pupil of Joseffy and studied later, we understand, with Leopold Godowsky. He is the son of Isa Maazel, who has been for years a respected member of the Metropolitan Orchestra.

A. H.



Dr. Robert Sterrett, American Composer and Author

sections or single parts," for the making of this "manager-made" "musical play" or *singspiel*! Then, without regard to music as the delightful art of which real "opera" is made, the manager stars a baritone who *can sing* or a "legitimate" actor who *can not sing*, or a soubrette who would look down upon a trained prima donna with disdain as a "high-brow!"

Under such conditions is it remarkable that the managers themselves do not see anything grotesque in the concoctions they prepare? And for the same reason is it any wonder that the present generation of younger theatergoers know nothing of the delightful opera-form we are trying to bring to their understanding and consequent enjoyment?

When one starts to the theater on a first night of the usual *singspiel*—I mean "musical comedy" or "play with music" or "musical play"—to be seen and heard, one may expect to see some kind of vaudeville, but not hear any really artistic singing, except on rare, accidental occasions perhaps.

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HARTRIDGE WHIPP HEARD AT HIS BEST

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His Recital

Hartridge Whipp, Baritone. Recital, Aeolian Hall, Evening, Oct. 21. Accompanist, Richard Hageman. The Program:

"Leave me, loathsome light!" ("Semele") Handel; "My heart now is merry" ("Phoebus and Pan"), Bach; "Le Pas d'Armes du Roi Jean," Saint-Saëns; "Des Pas de Sabots," Laparra; "Myrto," Delibes; "Légende de la Sauge" ("Le Jongleur de Notre Dame"), Massenet; "Le Manoir de Rosamonde," Duparc; "Reminiscences of Mountain and Fiord," Grieg; "A Masque," Forsyth; "A Gift," Huerter; "We Two," Kramer; "May Night," Hageman; "Thou art my rest," Bergh; "The Minstrel of Romance," Bauer.

Having proved his mettle in his New York début recital last January and continued successfully in our concert field through the remainder of last season, Mr. Whipp appeared last week in his second New York program and attracted an audience of goodly numbers. His program showed that he is an artist of very fine taste, both in the selection and arrangement of his material. Mr. Whipp has an engaging personality, which immediately makes him at home with his audience, and he has splendid poise. This he demonstrated in the finished manner in which he sang his opening number, Handel's "Leave me, loathsome light" from "Semele," Handelian singing of unusual worth.

There was real artistry in his spirited delivery of the big Saint-Saëns song, "La Pas d'Armes du Roi Jean," the Duparc and Delibes songs and the Massenet aria. And in his final group, comprising the English Forsyth song and the five American songs, he did consistently admirable singing. The Hageman song evoked spontaneous applause for the



Photo by Ira L. Hill Studio
Hartridge Whipp, Baritone

composer and the singer and was repeated, as were the Laparra and Kramer songs. But nothing on the list was more inspiring than the beautiful cycle of Grieg, which, if we err not, received on this occasion its first complete performance in New York. Mr. Whipp sang it glowingly, with lovely expression, great nuance, appealing tonal quality and an intelligent understanding of the spontaneous inspiration of these Holger Drachmann poems. The cycle met with instant approval and at the close, following the high G which Mr. Whipp interpolated into the final phrase, the audience expressed itself unanimously in favor of what it had heard.

Mr. Whipp seems assured of a position in the front rank of our concert singers; one noted again his wide range, his virility of delivery, also his skill in *mezza voce* singing and with it all his true artistic instinct. At the close of the program he sang Fay Foster's "The Americans Come!" brilliantly and fervently—the audience rejoiced in it!—and William Stickles's "The Whippoorwill," the last a little Negro dialect song of charming quality. Mr. Hageman played the accompaniments supremely; his playing of the virtuoso accompaniment of his own song, "May Night," was an exhibition of pianism hard to excel.

A. W. K.

GRACE HOFHEIMER IN DEBUT

Talented Young Pianist Plays Spalding's Negro Rhapsodie

Although the recital season is not yet three weeks old, New York has already heard eleven pianists, including five débütantes. Miss Hofheimer is one of the latter. A pupil of André Benoist, her playing reflects the advantages of her tutelage with this sterling accompanist. She played the Mozart Sonata for Two Pianos with Mr. Benoist with considerable technical facility and good taste and in the Bach-Liszt A Minor Prelude and Fugue likewise gave evidence of her talent. Her playing was often, to indicate one point, clouded by injudicious pedalling and, in the main, her interpretative insight reflected her youth. Miss Hofheimer rose to brilliant moments in the Albeniz pieces, the Prelude and Oriental, and exhibited musically traits in other offerings.

Albert Spalding's Negro Rhapsodie met with the heartiest reception of all. This composition of the violinist is broad and vigorous and, like his "Alabama" for violin, contains characteristic Negro airs and rhythms. The material is ingeniously treated; it is, in fact, too ingeniously elaborated in places. Not the least merit of Lieutenant Spalding's novelty is its humor and sparkle. The other Rhapsodie on the program was the Brahms B Minor, but Miss Hofheimer accomplished a great deal more with Mr. Spalding's. Her Schumann numbers consisted of "Elevation," "Why?" and "Whims."

A. H.

Ida Geer Weller, Pittsburgh Contralto, Now Making Home in Buffalo

Ida Geer Weller, the American contralto, formerly of Pittsburgh, is now located in Buffalo, N. Y., her husband's business interests having made it necessary for her to make the change. Mrs. Weller has been a prominent concert-artist in Pittsburgh for a number of years and recently scored at the Lockport Festival. She is planning a program of songs by women composers for her recitals this season.

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ECHOES OF MUSIC ABROAD

Paris Opéra to Produce Novelties Held Over from Last Season—New Work by Composer of "Aphrodite" to Have Its Première at the Opéra Comique—Zenatello and Maria Gay to Sing at Madrid's Royal Opera This Winter—American Sopranos Forging Ahead on Italian Opera Stage—Many Musicians in Britain's Aerial Forces—Russian Pianist Sets Out to Give Six Programs in Close Succession in London—Isidore De Lara Pleads for a Place in the Sun for British Composers

PARIS'S opera directors are not making as elaborate promises to their prospective patrons this autumn as they did a year ago—probably because of the difficulties they encountered last season in fulfilling even a fraction of those they made for it. But once more the Opéra, which was to reopen its doors on the 17th of October, announces the Paris première of the "Goyescas" of Granados, which was originally planned to have its world première there during the season of 1914-'15, and the première also of "Guercœur" by Albéric Maynard, who was murdered by the Germans while defending his home against the invaders in the fall of 1914.

"La Légende de Saint Christophe" by Vincent d'Indy and "La Tragédie de Salomé" by Florent Schmitt are two other novelties that were scheduled for first performances last season and held over for this year. Director Rouché also plans revivals of "Les Huguenots," "Don Giovanni" and Goldmark's "La Reine de Saba." Rameau's "Castor et Pollux," which had but one performance, after all, before the last season came to an end, is to be kept in the répertoire this year.

The Opéra Comique, on its part, is to offer at least two premières—of "Faublas," the latest work of Camille Erlanger, whose "Aphrodite" is to be introduced here this winter by the Chicago Opera Company, and of the American Blair Fairchild's "Dame Libellule." As "Dame Libellule" is not an "evening-filling" work it is to be paired with the "Maimouna" of Gabriel Groulez. Director Gheusi has announced that he will revive Gabriel Fauré's "Pénélope," which had its première at the Théâtre des Champs-Elysées during the ill-fated inaugural season at that opera house now long since diverted from the purpose whereto it was brought into existence. The new "sets" and costumes for the re-studied "Louise" are now ready, and those for the newly cast "Pelléas et Mélisande" will soon be completed.

There was no lack of criticism in the Paris press last year, when both the Opéra and the Opéra Comique announced productions of "Castor et Pollux." Why both institutions should feel constrained to make the doubtful experiment of reviving the early Rameau work seemed to demand explanation. It was not forthcoming, however, and neither institution showed any disposition to cede precedence to the other. The Opéra succeeded in making its production at the end of the season, but force of circumstances necessitated a postponement at the Opéra Comique. The work will be heard there this winter, however, and the public will doubtless take a certain amount of interest in comparing the two productions.

The Théâtre Lyrique de la Gaîté seems to have suffered an eclipse under its latest management, but the Trianon-Lyrique goes merrily on its way producing operetta gems of earlier days and worth-while novelties in the smaller frame by the composers of to-day. A new *opéra comique* entitled "Cadet Rouselle," by Felix Fourdrain, is to have its première there this season.

Zenatello to Sing in Madrid

Back in Europe once more, after completing a series of engagements in Central America, Giovanni Zenatello and his wife, Maria Gay, have sought out their country home in Spain for a period of relaxation. The impresario of the Royal Opera in Madrid has now secured Zenatello's signature to a contract whereby the best Italian dramatic tenor Oscar Hammerstein brought to this country in old Manhattan days will make a number of special appearances in the Spanish capital's opera house during the season about to open there. Mme. Gay is also engaged for a series of performances.

* * *

Debussy Work to Be Heard in Berlin

News of musical doings in Germany is as scarce as the proverbial hen's teeth

nowadays, but two little morsels of interest have just filtered through and reached *Le Courrier Musical* in Paris. One announces that at the opening concerts of the Berlin Philharmonic Orchestra's new season Claude Debussy's "La Mer" is to have its first performance in Germany's capital. The question suggests itself whether any political significance may be discovered in a Berlin première of a modern Frenchman's work just at this time. Another curious bit is that the Cologne Opera is soon to give a new opera by a young Czech composer its

to speak, and now he is Major Davies and, incidentally, Director of Music of the Royal Aerial Forces.

Then Frank Lambert, the popular London song-writer, has lately been gazetted to a captaincy. His military duties have not left him any leisure to speak of for composing, as all his spare time has been devoted to the musical interests of his comrades at Eastchurch. There, says the London *Daily Telegraph*, he has helped to form an orchestra of some twenty-six airmen, who give performances regularly in a big shed, and have,



At the Home of Umberto Giordano at Baveno

This photograph was taken in the summer of 1913 at the home of Umberto Giordano, the Italian operatic composer, at Lago Maggiore. In the group will be recognized A. Buzzi-Pecchia, the noted Italian vocal master and composer, resident in New York for many years, visiting his friend Giordano, the composer of "Fedora," "Andrea Chenier," "Siberia" and "Sans-Gêne," with his pupils who went abroad with him to continue their studies over the summer. These pupils will be recognized as two artists whose names have since become known to the public. On the left is Sophie Braslau and next to her is Cecil Arden, both contraltos and both members of the Metropolitan Opera Company. Miss Braslau had just been engaged for the Metropolitan the summer this picture was taken, while Miss Arden was in her student days.

première. The name of the composer is not given, but that of his work is "Jenufà." A new opera by Eugen d'Albert entitled "La Nuova Commedia" is also to have its première in Cologne this season. Apparently this renegade Anglo-Franco-Scotchman, who renounced and ungratefully denounced the country that made it possible for him to get his musical education, in order to curry favor in Germany, is not in Germany's black books for having sought Swiss citizenship after the war broke out.

* * *

American Singers to the Fore in the Opera World of Italy

Two of the American singers quietly but surely forging ahead in Southern Europe are mentioned in recent dispatches from the musical front. From Bologna comes the report of Dianette Alvina's singing of *Leonora* in "Il Trovatore" after having won the public in "Madama Butterfly" and "Cavalleria Rusticana," while the Politeana in Genoa announces a series of special performances of Giordano's "Andrea Chenier," in which Maria Roggero will have the rôle of Maddalena.

It is easy enough to translate Maria Roggero's name back into English, but Dianette Alvina is a pretty effectual disguise for Jeannette Allen.

* * *

English Musicians Take to the Air

Musicians are becoming somewhat conspicuous numerically among the British airmen. Not long ago Dr. Walford Davies, the composer and organist of the London City Temple, "took to flight," so

according to report, attained to a high degree of efficiency. Captain Lambert has also organized among his brother flying-men a concert party and a Follies' troupe, and has even got together a company for performances of light opera, starting off recently with "La Poupee."

The facetious suggestion is made that "The Flying Dutchman" would be an appropriate work for these airmen's répertoire.

* * *

Industrial Mr. Moiseiwitsch

Not to be outdone by his fellow-countryman, Mark Hamburg, who gave eight recitals in one season in London, four before Christmas and four in the second half of the music year, Benno Moiseiwitsch, one of the most conspicuous pianists in London at present, has set out to give six recitals within two months, with the expectation of giving still more later in the season.

His first program was divided between Bach and Liszt, his second was given over to Beethoven and Brahms and the third to Chopin. The fourth, next Saturday, will be a Schumann program, the fifth will be Anglo-American in make-up, while the last is announced as Franco-Russian.

* * *

Isidore De Lara Makes Protest Against German Propaganda in Music

Even now in this, the fifth year of the Great War, it is German music that draws the largest audiences to the Promenade Concerts at the Queen's Hall in London. This, frankly admit the Chappells, the well-known London publishers,

in a recent statement to the press, is the reason why the works of British composers are not given more frequently at the "Proms."

But Isidore De Lara, who has worked so zealously for the cause of British composers and war-pinched musicians for the last four years, cannot reconcile himself to the fact that the works of the leading native composers are practically never heard merely because fifteen or twenty thousand people who form the so-called musical public in London insist upon the repeated performances of German music.

"Is it impossible in this great world center, in this city of cities, where generosity is proverbial," he asks in the *Daily Telegraph*, "to find sufficient enthusiasts who, indifferent to the 'commercial' point of view, are willing to run a series of orchestral concerts with a view of giving the British public an opportunity of hearing some of the music of their own composers? If we are satisfied to sit down and admit that only German and Russian music can fill the coffers of the concert impresarios, and for that reason boycott the compositions of Stanford, Granville Bantock, Holbrooke, and a number of others, then the British composer will be in a worse plight after the war than he was before."

"Is this German propaganda to go on for ever? Is the British composer to continue being snubbed and humiliated? Is musical thought in this country to be eternally moulded by Teutonic art forms? We must not forget that this German music has been boomed for all it is worth (and we know that it is worth a great deal) since the days of Handel. We must also remember that thousands of pounds were lost over Wagner before his music drew large audiences. Wagner societies were active all over Europe, and most of the works now heard in opera houses and concert halls to-day came to England with a Continental reputation."

"Messrs. Chappell & Co. say that it would require a millionaire to run concerts where the rights of the British composer would be duly respected. This is perhaps an exaggeration, but certainly there would be at first a financial loss. Is there no artistic Maecenas, who will come forward and do something to bring into its proper light the music of Great Britain? This is the hour! Now is the splendid opportunity for a patriot who believes that the artists of a nation, just as much as the men of business, are entitled to a place in the sun."

And we echo, is there no artistic Maecenas who will come forward—as Belaieff did for the composers of his native Russia—and do something to bring into its proper light the music of America?

* * *

Belgian Pianist Settles in Australia

Lured thither by an offer made him by Mme. Melba, Francis de Bourguignon, the young Belgian pianist, who toured this country with the Australian diva's concert party last winter, has now settled in Melbourne. This soldier-pianist is no stranger to Australia, however, as he went there three years ago to regain his health after serving in the armies of his unfortunate country. Not long after he returned to England, from there he went to South America for a concert tour, and about a year ago he accepted a position in Toronto, Canada.

In Australia besides giving recitals he will act as Melba's accompanist. His immediate predecessor in that capacity, Frank St. Legere, has been absorbed by the Chicago Opera Company for this season.

J. L. H.

Chapel Choir in Series of Concerts at Columbia University

The Chapel Choir of Columbia University, under the direction of Walter Henry Hall, began on Sunday, Nov. 3, a series of short choral recitals in St. Paul's Chapel. These concerts are to be given with the regular four o'clock services, and are to continue each Sunday during the academic year. The full choir will be present, except on the first Sunday of each month, when men's voices only will be used. It is planned to include examples from various schools and periods of church music so that the recitals may be educational as well as religious. An invitation is extended to the general public to attend these services and recitals.

Army Musicians Wanted Overseas

CAMP McCLELLAN, ALA., Oct. 15.—The commanding officer of the 35th F. A. has requested that public attention be called to the demand for musicians of all kinds who are willing to be inducted into the service to be assigned to this regiment for immediate overseas service. Necessary information in each case will be name and address, register number, the class, name and number of local board, and occupation.

REINALD WERRENRATH

AT HIS FIRST NEW YORK RECITAL OF THE SEASON
AEOLIAN HALL, OCTOBER 20th

PRONOUNCED BY CRITICS—FOREMOST BARITONE

The Morning Sun, October 21st, 1918:

"Mr. Werrenrath's song recital was of the best. He began by singing the national anthem so that one might instantly decide that it should always be sung by a baritone. Then entering upon his programme he delivered the air 'Blessed Resurrection Day,' with its prefatory recitative from Bach's cantata, 'Watch Ye, Pray Ye,' with splendid breadth and nobility of style and with eloquent feeling. A group of old English and Irish airs brought to the surface those lovely veins of tenderness and humor which lie so close together in Mr. Werrenrath's compelling art. Grieg (in English as everything else was) furnished a group of five. The variety of atmosphere with which the singer surrounded these sincerely felt and melodious lyrics was a manifestation of imaginative power coupled with large command of artistic resource."

"It was the last group, however, which set the hearts of the hearers throbbing most rapidly and made some eyes wet with tears."

"No one was in doubt as to what they were about, because Reinald Werrenrath is one of the foremost preachers of the gospel that the art of singing is the interpretation of text by the musical tones of the human voice. He gives you every syllable of the text as well as every note and phrase of the music. One of the foremost artists of this time, he enjoys now a nationwide popularity and accordingly the hall was filled yesterday."

New York Tribune, October 21st, 1918:

"Reinald Werrenrath, whose appearances are always looked forward to with pleasure, gave his first song recital of the season yesterday afternoon at Aeolian Hall. Mr. Werrenrath is one of the most accomplished artists now before our public. His is a voice of ample power, equable throughout its range, easily produced. His diction, his taste, the intelligence of his interpretations are all of a high order. Mr. Werrenrath was especially delightful yesterday in the group of English and Irish songs, and in the opening numbers, in 'Sweet Nymph, Come to Thy Lover,' 'The Happy Lover,' 'Over the Hills and Far Away,' 'A Swan,' 'Departed,' and 'Thanks for Thy Council.' In these songs his honest, straightforward sentiment and virility of utterance found admirable opportunity. Mr. Werrenrath gave his whole programme in English and the clarity of his diction was most to be thankful for. The audience was large and enthusiastic."

New York Times, October 21st, 1918:

"Reinald Werrenrath raised a song recital in English, one of the first among many such announced, not only to artistic consequence, but to firm popular success, as the American baritone sang to the season's first capacity house in Aeolian Hall yesterday afternoon. David Stanley Smith came from New Haven to hear his cycle of 'Portraits,' while William Arms Fischer of Boston heard his own 'Zero Minus One,' among four stirring little songs, all of war, except Cecil Forsyth's 'Hill of Dreams.' Surcharged with significance at this time, these poetic and patriotic lyrics moved a matinee audience to instant ovation such as their themes no less than Mr. Werrenrath's fine delivery of them deserved."

New York Herald, October 21st, 1918:

"That delusion that English is an unsingable language is being rapidly dispelled, and no artist in America is more competent to hasten this than Reinald Werrenrath, who gave what may be called an all-English song recital in Aeolian Hall yesterday afternoon. Not all the songs were of English origin, for there were numbers by Bach and Grieg.



completely enjoyable occasions, when the artist linked the music of his voice to an intelligent and well chosen programme. This was Mr. Werrenrath's first recital this season, and the first since the announcement that he had been annexed to the roster of the Metropolitan artists. His appearance yesterday, therefore, was of more than usual interest because of what it foretold of his greater opportunities during the winter.

"Yesterday's audience, which filled Aeolian Hall in late winter Sunday afternoon fashion, had every cause to believe that Mr. Werrenrath's voice will not be found wanting when it is put to its later operatic burdens."

"For yesterday's recital disclosed Mr. Werrenrath's voice as a full, well controlled baritone, equally at ease in stirring expression as well as in the lighter, fine drawn effects which his selections called for. His enunciation and his diction are all that a hearer could ask. His programme, which skipped over a wide range of types and subjects, demanded the creation of a good deal of atmosphere which Mr. Werrenrath did not fail to convey to his audience. A group of songs by Grieg were sung with exquisite feeling and with none of that mournful dragging of delivery to which these songs may tempt the singer. Perhaps what pleased the audience most were Mr. Werrenrath's rendering of 'Portraits,' a group set to music by David Stanley Smith, and his spirited singing of Kipling's 'The Irish Guards.'"

Evening World, October 21st, 1918:

"Reinald Werrenrath, the popular American baritone, never proved more worthy of his following than at his recital in Aeolian Hall yesterday afternoon. He was in especially good voice, he displayed his art at its best, and he presented a programme that was interesting from start to finish. And he sang all his songs in English, enunciated with perfect clarity. From Bach's 'Watch Ye, Pray Ye,' to William Arms Fischer's 'Zero Minus One,' through a fascinating group of Grieg's songs and David Stanley Smith's 'Portraits'—he was happy and made his audience happy. The war songs, already mentioned, stirred everybody mightily."

New York Journal, October 21st, 1918:

"Mr. Werrenrath, who is to be a member of the Metropolitan Opera the coming season, brought forward the most intriguing item of the week-end. This was a new song suite called 'Portraits,' written by David Stanley Smith to texts of Walter de la Mare. Mr. Werrenrath was thoroughly and intelligently alive to the purpose of the composer and librettist. Mr. Werrenrath sang with much power at times, his usual clear, well-managed tone, his delicacies with the high voice especially delighting the very large audience in some of his songs. His enunciation made every word of his English understandable and the English possessed distinction."

Brooklyn Daily Eagle, October 22nd, 1918:

"Sunday afternoon Reinald Werrenrath gave his annual recital in Aeolian Hall, devoting his entire program to songs in English. Mr. Werrenrath's art is ever developing, and to-day he stands in the front rank of concert baritones. Throughout his list yesterday he sang with much beauty of tone, remarkable clarity of diction and thorough command of style. No singer before the public possesses a better understanding of the nobility of Bach, and he delivered the opening number of his program, the 'Blessed Resurrection Day,' from that composer's cantata, 'Watch Ye, Pray Ye,' with sufficient breadth, majesty of utterance, and beauty of phrasing."

Evening Post, October 21st, 1918:

"Yesterday afternoon one of the greatest artists now before the public, Reinald Werrenrath, had on his programme five of Grieg's best songs, 'A Swan,' 'At the Brookside,' 'The Way of the World,' 'Departed,' and 'Thanks for Thy Council,' which he sang authoritatively, as one to the Norwegian manner born."

Evening Sun, October 21st, 1918:

"Reinald Werrenrath's recital at Aeolian Hall yesterday afternoon was one of those rare and

**SECOND "ALL-ENGLISH" RECITAL, AEOLIAN HALL
NEW YEAR'S DAY, 1919, AT 3 P.M.**

WOLFSOHN MUSICAL BUREAU, 1 WEST 34th STREET, NEW YORK CITY

Granville Struck by Louisville's Musical Enthusiasm; Tells of Work in New Post



The Vocal Class of Charles Norman Granville at the Louisville Conservatory of Music. Mr. Granville is shown standing below the Pillar in the Center of the Group

LOUISVILLE, KY., Oct. 26.—In the coming to Louisville this fall of Charles Norman Granville, the New York baritone, to teach at the Louisville Conservatory, a splendid artist has been added to the many who are working to bring to its highest development the music of the South. Though early in his season, Mr. Granville has already made certain deductions about his new home, his new post, etc., and in the desire to talk with him about these matters the writer visited him.

The cheery personality of this baritone greeted the visitor. Without any formality we sat down to talk and Mr. Granville began. We would not paraphrase his opening remark, we must quote it: "Indeed, I am very happy to have the opportunity of telling, through the columns of the finest, cleanest and newest musical paper in existence, namely, MUSICAL AMERICA, my impressions of my new surroundings in Louisville." Then he went on:

"Let me tell you then the one element which stands out above everything. The

one force which seems to dominate over all is—enthusiasm. It greeted me in the form of two gentlemen when I arrived at the station on Aug. 23. It greeted me at the Louisville Conservatory of Music and again upon the occasion of my recital at the Y. W. C. A. Auditorium, on Sept. 24. To me it is one of the greatest assets of the Southerner, and I don't mind telling you that in my humble opinion it is a very valuable and agreeable one. Look at the accompanying picture and let me ask if you can't see it written all over the faces of these young students? And this is only a part of my class, which comprises some forty-five pupils, all eager to learn something of the beauties and mysteries of the art of singing. It would be difficult for me to say which is the more enthusiastic, the students or the two unusual directors at the head of the Louisville Conservatory of Music. I say unusual, for they are that in every sense of the word. Both are inspired with high ideals and with ambition to bring to fruition those ideals of developing a school of music with the highest standards that will be a monument to the community and a credit to

the country. They are the personification of enthusiasm, and as that force is a contagious one, I am free to confess I have caught some of it myself. If you want to know what pure, unadulterated and whole-hearted enthusiasm is, just walk into the Louisville Conservatory and you'll get it from all quarters.

A Significant Incident

"Musical development? I can't tell you much about that. There are a number of musical clubs, but owing to war conditions there is not much activity. Then, too, I have scarcely been here long enough to judge; but there is an abundance of talent in all musical lines and a great desire for knowledge among the populace. Many students come from the smaller communities in Kentucky and surrounding States, and they possess a great deal of native talent. All are anxious to learn, which proves conclusively that parents are realizing more and more the great moral and uplifting influence of music on the human mind. As an evidence of this I want to cite a little incident which occurred one afternoon recently. A man was ushered into my

studio accompanied by a young woman of some eighteen or nineteen years of age. After being introduced he informed me that he was a farmer and had always wanted his children to have the advantages of culture and education that were denied him. And for the good influence it would have upon his home, he was bringing his daughter to the conservatory, where she could develop her musical talent. This is typical of many cases, and is a very significant indication of the trend and desire for musical progress. It is this sort of spirit that will do more than anything else to establish our country on a firm musical basis.

"I am delighted to be in a field which presents such fine opportunities to the teacher and artist, and it will be a joy to impart the knowledge and experience I have gained in the past years to those who are so eager to learn and to watch their growth and development. If I can in any way help these students over the rough places I shall be satisfied, for I will then know I am exerting an influence for good; after all, the greatest thing in life is helping others, no matter in what line of work we are engaged. Am I busy? Well, just take a look at my schedule and you will see that I gave seventy-eight lessons last week. Next week I shall add two new pupils to my class, bringing my schedule up to eighty-two lessons per week. I shall go North on Dec. 26 to remain ten days, renew my acquaintance with old friends and incidentally fill two or three recital dates. I will bring with me a fine pianist and accompanist in the person of Frederic A. Cowles, director of the conservatory."

K. W.

BOY BARITONE IN RECITAL

Eugene Berton a Promising, Immature Singer



Photo by Mishkin

Eugene Berton, Seventeen-Year-Old Baritone

Eugene Berton, who looks like a boy and sings like a man, astonished an audience in Aeolian Hall on Saturday afternoon, Oct. 26, when he made his debut as a baritone.

Eugene Berton—remember the name, it will probably be known one of these days—is a stripling, seemingly just out of knickerbockers. Yet he is possessed of vocal material of more than ordinary promise and, what is better, the embryo artist has many musicianly qualities. It would be unfair to make a critical estimate of his voice at this early date; as yet the lad has no real voice; it is all material, but fine, rich material it is. An ill-advised program contained a Debussy group and songs by Rimsky-Korsakoff, Tchaikovsky, Carpenter and Vanderpool. Detailed comment is reserved until the day of his complete incubation.

Emanuel Balaban was the pianist, but the youth played his own accompaniments for his encores.

A. H.

Mme. Schumann-Heink shared the program with Secretary of the Treasury William G. McAdoo and Governor Frank O. Lowden at a Liberty Loan meeting at the Auditorium Theater, Chicago, recently.

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SEASON IN AMERICA

An Advisory Council for the Musical Alliance

Composed of Persons of National Standing and Distinction

In order to expand the scope and usefulness of the Musical Alliance, it has been deemed advisable by the directors to institute an Advisory Council.

It is becoming more and more evident that even when peace is declared there will be very serious problems, political, industrial, commercial, social, for the world to face and attempt to solve. There will be equally vital problems for the musical world to grapple with.

So that the Alliance may have a consensus of opinion from representative men in the political world, officials of leading organizations in the musical and industrial field, leading composers, conductors, singers, players, educators, it has appealed to a number of persons of national standing and distinction. Among those who have so far responded and expressed their willingness to act on such an Advisory committee are the following:

ADVISORY COUNCIL MUSICAL ALLIANCE OF THE U. S.

NOVEMBER 1, 1918

HON. MARTIN G. BRUMBAUGH,
Governor of Pennsylvania.

HON. JAMES H. PRESTON,
Mayor of Baltimore.

HON. MURRAY HULBERT,
Director Port of New York.

JOSEPH N. WEBER,
President Amer. Federation of Musicians.

PHILIP BEROLZHEIMER,
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PROF. HOLLIS DANN,
Cornell University.

PROF. PETER DYKEMA,
University of Wisconsin.

PROF. ARTHUR FARWELL,
University of California.

PROF. RYBNER,
Columbia University, New York.

PROF. HENRY T. FLECK,
Hunter College, New York.

DEAN LIBORIUS SEMMAN,
Marquette University, Wis.

OSCAR SAENGER.

ALEXANDER LAMBERT.

Governor Brumbaugh issued his memorable proclamation calling upon the people of his state to form themselves into marching, singing clubs, to sing the patriotic songs of the Republic, and that, as a result, the movement spread all over the country.

James H. Preston, the public-spirited Mayor of Baltimore, writes that he will be indeed proud to be a member of the Advisory Council of the Alliance and sends his best wishes. It was in Baltimore, at the time he was a guest of the city, that the President of the Alliance launched the movement under the direct auspices of Mayor Preston and with his wholesouled support.

The Hon. Murray Hulbert, former Congressman and now director of the Port of New York, and a man of the highest standing in national political life, is an enthusiastic supporter of the Alliance and its aims, and through the Alliance was largely instrumental in inducing Mayor Hylan to appoint Mr. Philip Berolzheimer, a wealthy, public-spirited New Yorker, to the post of General Director of Municipal Music in this city, which resulted in the giving of the Mayor Hylan Free Concerts in the parks and the piers recently, whereby the people had more fine music free, than they ever enjoyed before.

Joseph N. Weber, the distinguished President of the American Federation of Musicians, which is affiliated with the American Federation of Labor, and which has a membership of thousands, is heartily with the Alliance—indeed, in a previous communication he expressed his sympathy with the movement.

Philip Berolzheimer, President of the Eagle Pencil Co., a millionaire and public-spirited citizen, was specially selected by Mayor Hylan and appointed a Deputy Special Commissioner of Parks without salary in order to act as director of municipal music for the City of New York, in which position he has already given free concerts of notable importance in the parks and piers, and will give others during the winter, which have given pleasure to hundreds of thousands of people. Mr. Berolzheimer has always been noted for his interest in musicians and in the musical life of our city. He says: "I accept with thanks your invitation, which I consider an honor bestowed on me. At the same time it is an honor to Mayor Hylan and the City of New York."

Ralph M. Easley, the Chairman of the Executive Committee of the National Civic Federation, one of the most important organizations in the country, of which the leading members are William Howard Taft, Franklin McVeigh, Elihu Root, Andrew Carnegie, Nicholas Murray Butler, Theodore Marburg, V. Everit Macy, Samuel Gompers, John Hays Hammond, Prof. E. R. A. Seligman, Vincent Astor, August Belmont, Emerson McMillan, Alton B. Parker, George W. Perkins, Prof. Jenks, Ogden L. Mills, Theodore N. Vail, and others equally distinguished, expresses his pleasure to act as a member of the Council, compliments the movement on the wonderful success it has already obtained, and without hesitation declares the Alliance to be "the biggest thing ever done in the musical world." Mr. Easley's opinion is valuable, as he is recognized as the ablest organizer in the country.

Mrs. W. D. Steele, the distinguished Chairman of the Music Department of the General Federation of Women's Clubs, writing from Sedalia, Mo., states that she considers it an honor to be made a member of such a Council, and will aid whenever it is possible for her to do so.

William Wade Hinshaw, an artist of note, a man of great public spirit, and President of the Society of American Singers, now giving a series of operatic performances in the Park Theatre, New York, states that he is especially glad to be associated in this undertaking. He is proud as an American of the splendid work that is being done by the Alliance, and adds that if there is anything he can do to help along at any time, he trusts he will be called upon for any service possible. In closing his letter he says: "You can count upon me for every possible assistance and of good will."

E. R. Ledermann, distinguished musician, educator, for several terms President of the Illinois State Music Teachers' Association, one of the most popular musicians in the country, and at the present time President of the Association of Presidents of State Music Teachers' Associations, in his letter of acceptance says: "I regard it as a great honor and privilege to serve the Musical Alliance and its aims at all times to the best of my ability. I have full confidence that in due time the Musical Alliance will bring into realization all its aims and unite all the musical interests in our country for the good of all concerned and the progress of music in general. Best wishes for the Alliance and its founder."

T. P. Giddings, Superintendent of Public School Music in the City of Minneapolis, represents in the council the broadminded men and women who have charge of music in the public schools of the United States. He was in sympathy with the work of the Alliance from the start. He was also one of the first to take up the idea of singing, marching clubs, and on Flag Day in Minneapolis had out the entire high school in detachments of thousands, marching through the streets, parading, singing the songs of the Republic and carrying the American flag. It created a tremendous sensation.

A very notable member of the Council, because of his distinguished position in the musical industries, is Paul B. Klugh, President of the National Piano Manufacturers' Association, in which position he has large influence.

One of the most important, though recently formed organizations in this country, is that of the National Association of Musical Managers, who virtually control the engagements of 95 per cent of all the artists and musical organizations of distinction. The President of this organization is Charles L. Wagner, the enterprising and popular manager of Mme. Galli-Curci, John McCormack, and other artists of note. He says in his communication that he considers it an honor to be asked to be a member of the Council and is delighted to accept, and that if he can be of any real service, we have only to command him.

[Continued on page 19]

THE MUSICAL ALLIANCE OF THE UNITED STATES (INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary.

501 Fifth Avenue, New York.

Checks, Post Office and Express Orders should be made payable to the Musical Alliance of the U. S.
Depository: Bankers Trust Company

An Advisory Council for the Musical Alliance

[Continued from page 18]

Another important organization with a large membership among all the piano dealers and music houses in the country, is the Piano Merchants' National Association, of which body Daniel J. Nolan, of Cleveland, is the President. In his letter of acceptance he desires to compliment the President on the wonderful progress in the formation of the Alliance.

The former President of the same association, Mr. Edmund Gram, a noted and leading dealer of Milwaukee, sends his kindest regards with his acceptance and pronounces the work of the Musical Alliance to be so good that he lends his name to it.

George W. Pound, the General Counsel and Manager of the Music Industries Chamber of Commerce of the United States, is a lawyer of distinction and wide renown. At the time of the formation of the Music Industries Chamber of Commerce, in which are included all the various organizations of piano, organ, musical merchandise and other manufacturers, he was selected by reason of his large experience and ability. His work has been momentous in enabling the musical industries to continue their activities during a period when, through misconception of their value, their very existence was threatened by those in control of our war activities in Washington.

Enrico Caruso, world renowned tenor, who wrote his hearty endorsement of the Alliance when he became a member some time ago, says: "It is with great pleasure that I accept to be a member of the Musical Alliance Advisory Council, as I am in full sympathy with the work you are endeavoring to do. With all best wishes and cordial greetings."

Giulio Gatti-Casazza, the distinguished impresario and General Manager of the Metropolitan Opera Company, who is also a member of the Alliance and endorsed it publicly, states that he will be happy to become a member of the Advisory board, which he considers a compliment, and adds: "My acceptance of the honor will be evidence of my sympathy with the objects of the organization."

Josef Stransky, Conductor of the New York Philharmonic, in stating that he will gladly act as a member of the Advisory Council, says that he is delighted with the wonderful progress the Alliance is making. He writes: "I followed closely all the moves of that great new organization. You certainly keep it alive and I am sure that it is and will be more and more a vital factor in the musical development of America."

Leopold Stokowski, the popular and eminent conductor of the Philadelphia Symphony Orchestra, says he will be glad to act as a member of the Council, and then adds: "I shall always be happy to do all in my power to further the aims that this Alliance has announced."

Karl Busch, the talented and enterprising conductor of the Kansas City Symphony Orchestra, sends word through his good wife, just as he was about to leave on a trip, that "of course he will act on the Advisory Council for the Alliance."

Mme. Fannie Bloomfield Zeisler, our most distinguished American pianist, telegraphs from Chicago: "I accept with pleasure membership on Advisory Council." Mme. Zeisler has already in a letter to the President publicly expressed her endorsement of the work of the Alliance and its aims.

Harold Bauer, the piano virtuoso, whose name is known far and wide, writes that he appreciates the invitation and will be happy to be a member of the Advisory Council, with whose aims and objects he states he is in hearty sympathy.

Maud Powell, unequalled as a violin virtuoso, writes that she is glad to hear that the young Musical Alliance is waxing strong and husky and that she is pleased to become a member of the Council. She appreciates the compliment which the request implies. Maud Powell was one of the enthusiastic supporters of the Alliance from the very first.

David Bispham, artist, teacher, and one of the most distinguished and popular members of the musical world, says he is glad to be a member of the Council. Mr. Bispham is another of those who were among the very first to come forward and lend the weight of their powerful influence to the work.

Dr. William C. Carl, the noted organist, says he is pleased to become a member of the Advisory Council. Then he writes: "I have been greatly interested in the splendid work you have done and the extraordinary results already obtained since the organization of the Alliance. It is going to mean a great deal for the development of music in this country of ours, and I am pleased to do whatever I can to assist."

Henry Hadley is coming more and more into prominence as a representative American composer. His operas are now being produced with unvarying success. He has also won distinction as a conductor of symphonic works, which he proved during the time that he was conductor of the San Francisco Symphony Orchestra. Mr. Hadley is regarded as destined to prove that he can maintain his position even with the best, particularly with his work which the Metropolitan Opera Company will produce next season.

In his letter of acceptance Mr. Hadley writes: "Delighted to have my name on your Advisory Board for such a splendid cause as that of the Musical Alliance of America! All good luck to your association, and may continued power be added to its notable purpose!"

Edgar Stillman Kelley, the distinguished composer, upon whose shoulders many think the mantle of the late Edward McDowell has fallen, writing from the Western College for Women at Oxford, Ohio, says "very happy indeed to be a member of your Advisory Council. Best wishes, from your old friend."

Charles Wakefield Cadman, among the most noted of our American composers, whose opera was produced last season at the Metropolitan, and

whose songs and compositions are known all over the country, says, with his best regards and good wishes, that he is glad to be a member, for he will be in good company, and he knows how many of the leading people in the profession are affiliated with this movement for the progress of American music.

Mrs. H. H. A. Beach, who has won national recognition as a composer, says she is happy to accept the invitation to be a member of the Council and is very glad that the work and possibilities for usefulness of the Alliance are being so widely recognized. She congratulates the founder on its success, which she states is largely due to his efforts.

Ernest R. Kroeger, the talented composer and noted musician of St. Louis, says that he is glad to be a member of the Advisory Council, and that he is pleased to learn that the Alliance is such a splendid success.

Walter L. Phelps, Professor of Literature at Yale University, and President of the New Haven Symphony Orchestra, says he is glad to accept the honor of being a member of the Advisory Council of the Alliance. He closes his letter by saying: "I believe in the Editor of Musical America, in Musical America, and in the Musical Alliance."

Dr. H. A. Clarke, of the University of Pennsylvania, is one of the most distinguished, noted professors of music in this country. A veteran, universally honored and respected, his work as a teacher, composer and leader of thought has won nation-wide recognition. His acceptance of membership in the Council would of itself give it strength and distinction. In his letter he writes: "I am heartily in sympathy with the Musical Alliance and feel honored by the request that I become a member of the Council."

Prof. Hollis Dann, the noted and popular educator of Cornell University, who has been one of the leaders in supporting not only the Alliance but in recommending Musical America to the Supervisors of Music all over the country, and whose work in the cause of musical education has been monumental, says that he will be glad to act as a member of the board.

Prof. Peter Dykema, of Madison, Wis., whose name is a tower of strength, especially among the musical educators of the public schools, and who has been untiring in his efforts to promote the cause of musical education, writes: "Surely, if I can be of any help."

Arthur Farwell, noted composer and known all over the United States as one of the founders of the Community Chorus movement and who lately accepted the position of Professor of Music at the University of California, expresses his interest and says he is glad to become a member of the Council and wishes much success to the annual meeting which will soon be held.

Prof. Rybner, the eminent head of the Department of Music of Columbia University, writes that it will be a great pleasure to him to be a member of the Council. He also expresses hearty good wishes for the continued success of the Alliance, which he terms a "splendid enterprise."

Dr. Henry T. Fleck, of Hunter College, and acting President of the American Art Education Society, an organization for the promotion of art in the public schools, a veteran whose work in the cause of musical education, particularly in connection with the public school system, can never be sufficiently recognized, says: "If I can be of any service to the Musical Alliance as a member of the Advisory Council, shall be pleased to become a member."

Prof. Liborius Seman, Dean of the Marquette University Conservatory of Music, Wis., writes: "Glad to have you use my name as a member of the Advisory Council. I consider it an honor to be a member of that body and appreciate the courtesy highly. The growth of the Alliance is marvelous. Its membership is of an unusual kind. Its existence demands attention. Its good work will leave a decided mark upon the future of music in this country. Mr. Freund is to be congratulated upon the success of his untiring efforts on behalf of music. Let me wish success to the organization and also express my deep respect to its founder."

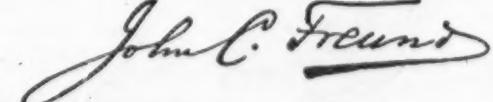
Oscar Saenger, one of the ablest teachers in this country, whose name is known from North to South, says that he has noted with pleasure the growth of the Alliance and he is pleased to become a member of the Council. Sends his kind regards and good wishes.

Alexander Lambert, another noted music teacher, who also has a national reputation as a pianist and artist of the first rank, says that he will be very happy to be of any use whatever to the Alliance, requests us to use his name as a member of the Council, and adds with kindest regards: "Tell me if I can be of some use to you."

These brief extracts from the communications that have come to hand, prove that the Advisory Council consists not merely of distinguished personages in the musical world and industries, but that they are heartily and enthusiastically with the Musical Alliance, endorse its aims, believe in it, and recognize the good that even in this time of strife and stress it has been enabled to accomplish.

The directors of the Alliance, whose work is wholly unselfish and altruistic, will be greatly aided, in the future, by the advice of so intelligent and redoubtable a body of representative members of the musical world and industries. When problems arise, consultation will be had by mail with those who live at a distance, personally with those who are within call.

The directors of the Alliance believe that in the formation of this Council they have taken a long step in advance, a step which must undoubtedly lead to splendid results for the future, and they also trust that it will be accepted, even by the carping spirits who have been quick to criticize the undertaking, as an evidence of the good faith of those who have the Alliance in charge, at least for the time being.



President Musical Alliance of the U. S.

NEW MUSIC VOCAL AND INSTRUMENTAL

POEMS OF 1917. By Leo Ornstein, Op. 41. (New York: Carl Fischer.)

Leo Ornstein has produced nothing more amazing than this set of ten piano compositions, issued under one cover. And we doubt if there are more remarkable pieces anywhere. By which we do not mean that Mr. Ornstein has written nothing as fine as these. For we are still very fond of his "Impressions of the Thames," his "Moods," his "A la Chinoise," etc.

But this set of pieces is as gripping as anything that has come to us from his pen and, though we do not know how the entire set would impress us in recital, we are very anxious to hear Mr. Ornstein play them. One thing is certain and that is that they will not be dull. They are exciting in content and in design. After a rather careful study we would state that Mr. Ornstein conceived them without definite titles; they are so published. But realizing that the "dear public" likes programs to its music, the composer has given permission to that estimable person, Frederick H. Martens, his biographer to date, to prepare a pamphlet of "descriptive notes," which pamphlet is included in each copy of the "Poems of 1917." This guide of Mr. Martens elucidates the pieces in a sane and not-maudlin manner and ought to be helpful to those who like their music labelled. The titles Mr. Martens gives the pieces (and he assures us that Mr. Ornstein has approved) are "No Man's Land," "The Sower of Despair," "The Orient in Flanders," "The Wrath of the Despoiled," "Night Brooding Over the Battlefield," "A Dirge of the Trenches," "Song Behind the Lines," "The Battle" (what a battle!), "Army at Prayer" and "Dance of the Dead."

All ten are in their composer's ultra-modern idiom, the idiom with which he returned from abroad four years ago to shock the reactionaries in America, as he had their kindred spirits in London and Paris. We are unable to express any especial choice for one or the other of these ten vital musical utterances of this fiery youth; we can but applaud his extraordinary gift, his fearlessness and untrammeled self-expression. And we would suggest that he work in this idiom toward whatever expression will be his final one—we do not believe he has yet attained it—and not publish at this late date any more of his pleasing Rubinstein-Tchaikovsky pieces from his first period. Mr. Ornstein has dedicated the set of "Poems of 1917" to Leo-pold Godowsky.

A word of approval must be spoken for the splendid prelude to the set by Waldo Frank, a prose-poem of one page which symbolically both introduces and sums up the meaning of the compositions.

SONGS FROM HIAWATHA. "Ewa-Yea," "Wah-wah-tay-see." By Helena Bingham. (Chicago: Illinois Music Co.)

These are two very lovely songs to excerpts from Longfellow's great Indian poem. The first is a lullaby, melodically appealing, the second a charming little song about the little firefly, or "Wah-wah-tay-see," as the Indian calls it. They are dedicated to Katherine Neal-Simmons, who has specialized in Indian songs.

DECAMERON. By M. Moszkowski, Op. 94. Twelve Studies. By J. B. Cramer. Selected, Revised and Edited by Arthur Foote. (Boston-New York: Arthur P. Schmidt Co.)

In "Schmidt's Educational Series" we have M. Moszkowski's first book of five short piano pieces, every one of them attractive and written in his finished

manner. They are not difficult to perform and will be liked by students. The titles are "On Restless Seas," "Evening in the Vale," "Waterlilies," "April Weather," "From Long Ago."

Mr. Foote's selection of Cramer Studies, making an album in the same series, is admirable. He has chosen twelve of the best studies and subjected them to that careful editing of which he is a master.

* * *

"A MOTHER'S PRAYER." By Gustave Ferrari. (New York: Boosey & Co.)

Inspired by the war, this song, to a timely poem by Carl Avery Werner, is a splendid composition. Mr. Ferrari has written music here that is thoroughly pleasing in its flow, yet musically in its expression. The section marked *Andante religioso*, the prayer of a mother for her son's safe return from war, is thrillingly climaxed after its devotional beginning. Four keys are issued, low, medium and two high keys. The song is being sung by John McCormack.

* * *

SIX VOCAL DUETS. SECULAR: "Into the Twilight," "The Gate of the Singing Winds," "A Paeon of Life." SACRED: "Be Thou Faithful," "High in the Heavens," "Hearken to Me." By Louis Adolph Coerne, Op. 116. (New York: G. Schirmer.)

Supplying a need, Mr. Coerne has written six duets, three secular and three sacred, and has done them exceedingly well. His musicianship is splendid and were his ideas as consistently good he would be a composer of unusual worth. Unfortunately he allows himself to lapse into the conventional frequently and thus destroys some of the best conceptions he has.

The secular duets are "Into the Twilight" for soprano and tenor, "The Gate of the Singing Winds" for soprano and baritone—it is an attractive duet in light style—and "A Paeon of Life" for soprano and contralto. This last named one is in a frankly obvious idiom, but it works up so well and is so full of exultation that we imagine it will become popular very quickly. In these days we might almost predict that it will to a degree, at any rate, replace that inevitable duet entitled "The Passage-Bird's Farewell," by Hildach, which sadly needs a rest, if not permanent intermission.

A very good setting for soprano and contralto of "Be Thou Faithful" appears in the sacred duets; "High in the Heavens" is for soprano and tenor and "Hearken to Me" for contralto and tenor.

* * *

"EILI, EILI." Arr. by William Arms Fisher. "Awake, My Heart to Gladness." By John H. Densmore. (Boston-New York: Oliver Ditson Co.)

Mr. Fisher has made a fine concert accompaniment for the traditional Yiddish melody, "Eili, Eili," in which he has preserved the spirit of the melody, according to the notation of one Shalitt, and has displayed his fine workmanship in the part-writing and his sense of the effective in his treatment of the accompaniment. The title-page informs us that this is the edition that is sung by Sophie Braslau, the accomplished young contralto of the Metropolitan Opera Company. Editions for high, medium and low voice are issued. The English text is by Gertrude Norman.

The Densmore song is a bright, melodic one, full of "go," the kind of thing that has been done often, the placing of a good round melody over swinging arpeggios (an always reliable spring-song

formula!) and working up to a big climax. The plan of this type of song is as old as the hills, yet composers try it out on the public again and again, and very frequently they succeed with it. Mr. Densmore probably does not realize that his melody on the text "Little sunbeams softly stealing" on Page 4 is note for note a quotation from the once very popular song by Ernest R. Ball, entitled "Love Me, and the World Is Mine," nor that it occurs here because it is an alteration of the sixth measure of his song, "Hear the call of morn so bright," on Page 2. The fact is incontrovertible. All of which will not interfere, we know, with the song's appealing to certain audiences; it has an ending that is applause-proof. The *tessitura* of the song being unusually high, two high voice editions are issued, the original high and another medium-high. There is also an edition for medium voice.

* * *

"I NEVER KNEW." "The West," "Doan' You?" By Robert Huntington Terry. (New York: M. Witmark & Sons.)

There is a pleasant melodic quality in Mr. Terry's "I Never Knew" that ought to make it popular; its main theme bears a certain relationship with the once much-played Romanze in F Sharp Major by the Viennese pianist, Grünfeld. The song is for a medium voice.

A Douglas Malloch poem, and a very good one, has served Mr. Terry in his "The West." Here is a rousing song that will delight male singers who are looking for a good solid piece to open a group. Its style is not too serious—it might be interpolated in a comic opera successfully—and it has a swing and a dash to it that are fascinating.

"Doan' You?" is a first-cousin to Ethelbert Nevin's "Mighty Lak' a Rose" in style and sentiment and we would not be surprised if this song made a nationwide success. There is room for this class of song, namely in Negro dialect, with a soothing melody and a simple accompaniment. Mr. Terry has provided just that and deserves praise for it in large measure. The range of the song is for high or medium voice.

* * *

"INVICTUS." By Bruno Huhn. "Sweet Little Woman o' Mine." By Floy Little Bartlett. (Boston-New York: Arthur P. Schmidt Co.)

These two well-known solo songs appear here in arrangements for chorus of mixed voices with piano accompaniment, the work of Paul Ambrose. Mr. Ambrose has done his work with excellent results, making these compositions available for the programs of choral societies throughout the country. The choral arrangements are not difficult.

A. W. K.

Y. M. C. A. Secretary Writes Operetta of Trench Life

ALBANY, N. Y., Oct. 20.—John L. Nelson, who has served as a Y. M. C. A. secretary in France, has returned with a new trench operetta, of which the words and music were written by him in the trenches. "Over Here" is the title of the production, and it is a story of an American doughboy in France and a Y. M. C. A. girl. Several selections from it have already been sung in the United States at Red Cross concerts by Alice Neilsen and Marie Sundelius. Mr. Nelson will soon go to New York to select the cast and arrange for its presentation in the United States. After a concert tour it will be taken to France and presented in Paris and other French cities and before the American soldiers about whom it is written.

Mr. Nelson is a lyric baritone and during his overseas service wrote the words and music of eight songs which have been published in Paris and sung by him to the soldiers. W. A. H.

Toledo Hears Cream of Organ Literature in H. F. Sprague's Recital Series

TOLEDO, OHIO, Oct. 19.—Herbert Foster Sprague, organist at Trinity Church, gave his fifty-second organ recital Sunday afternoon, Oct. 13, before a capacity audience. Mr. Sprague should be commended for his conscientious attempts to bring before the Toledo audiences the best of the organ literature of all nations and schools. In these fifty-two recitals he has played most of the great organ classics as well as modern novelties. Last Sunday his program was devoted to the French school and, as usual, his execution and interpretation were excellent.

On Monday evening Mary Willing Meagley entertained the active and associate members of the Toledo Pianoforte Teachers' Association in her studios.

J. H. H.

YVETTE GUILBERT IN "SONGS OF OUTLAWS"

Inimitable Exponent of French Chansons Opens Season with Unique Recital

Yvette Guilbert, Recital, Maxine Elliott Theater, Thursday Afternoon, Oct. 24, "Chansons Rouges." The Program:

What they are: Pictured by Aristide Bruant, "Toute une vie," "En prison," "Frères et soeurs." Their sentimental life: "I love that man!" (Old Negro song), "La Buveuse d'absynthe" (words and music by M. Rollinat), "John Hardy" (Old American Cowboy song). Their bravado songs: "Jesse James" (American Cowboy song by Billy Gashade), "Leur Marche" (by Aristide Bruant). What they were: "Les Enfants douloureux," "La ballade des enfants morts," "La frousse," Jehan Ricard. What they would have liked to be: "La malediction des enfants," Fernard Divoire; "Maternitas Dolorosa!" (words by Yvette Guilbert, music by Gustave Ferrari).

Yvette Guilbert, who, more dramatically than any other recitalist of to-day, typifies the spirit of France, opened her season's series of programs in a series of "Chanson Rouges" (red songs), in which the woes of the needy and the spirit of the outlaw—both in France and America—were vividly portrayed.

Each year Mme. Guilbert comes back to us in a new guise. In other seasons she has given us pictures of the mystic, the France of old Noël legends, or the flaming France that followed Jeanne d'Arc, but this year she came to us in the corduroys and red shirt of Aristide Bruant, the gifted French chansonnier, whose songs of the slum children formed her first offerings. They were preceded by a short talk, in which Mme. Guilbert sketched in her famous "salad" of French and English the sorrows and sufferings of the outcasts, the alley children whose sins are the logical outcome of society's neglect, and the need for a greater humanity toward all, a greater comprehension of our responsibility toward the outcast and toward suffering childhood. She kept an audience that was much smaller than the merits of the program warranted, alternating between smiles and tears, while she painted a deft picture of outlaw life.

Of deep interest to those who delve into American folk-songs was the old Negro song and the ballad of Jesse James, while Mme. Guilbert's gifts of poetic expression were amply evidenced in the closing number of the program, the "Maternitas Dolorosa," for which the singer had written the words and Gustave Ferrari supplied an admirable musical setting.

Maurice Eisner at the piano gave the sympathetic accompaniments one has learned to expect from a pianist of his attainments.

M. S.

Artist Recitals at Peabody Conservatory Announced

BALTIMORE, MD., Oct. 21.—Harold Randolph, director of the Peabody Conservatory of music, has announced the list of artists who are to appear for the series of Friday afternoon recitals during the season. These recitals represent musical endeavor of the highest order and the local public recognizes their cultural value. They form the educational basis of the conservatory's student classes. The list of dates for this season is as follows:

Nov. 1, Emilio de Gogorza, baritone; Nov. 8, Alfred A. Butler, pianist; Nov. 15, Sue Harvard, soprano, and Bart Wirtz, cellist; Nov. 22, Flonzaley Quartet; Nov. 29, Arthur Newstead, pianist; Dec. 6, Edna Dunham Willard, soprano, and Maurice Dambois, cellist; Dec. 13, Max Rosen, violinist; Jan. 3, Maud Powell, violinist; Jan. 10, George F. Boyle, pianist; Jan. 17, Société des Instruments Anciens; Jan. 24, Eva Gauthier, soprano; Jan. 31, Leopold Godowsky, pianist; Feb. 7, Thelma Given, violinist; Feb. 14, Alfred Cortot, pianist; Feb. 21, Maria Gimbrère, soprano, and Gérard Duberta, baritone; Feb. 28, Ethel Leginska, pianist; March 7, Emmanuel Wad, pianist; March 14, Mabel Garrison, soprano.

Of especial interest are the recitals to be given by the members of the teaching staff, George F. Boyle, Alfred A. Butler, Arthur Newstead, Emmanuel Wad, Edna Dunham Willard and Bart Wirtz.



→ This space is reserved each week to advertise singers who sing our publications ←

MISS PENELOPE DAVIES

sang

October 14th,
at the Palliser Hotel,
Calgary, Alberta.

I Stood on the Ribber ob Jorden. H. T. Burleigh
Go Down Moses H. T. Burleigh
I Want To Be Ready H. T. Burleigh

G. RICORDI & CO., 14 E. 43rd St., New York

Fargo Keeping Pace with Musical Progress of Northwest

Progressive Music Clubs, Well Patronized Concert Course and Active Music Departments in Schools and Colleges Bear Testimony to Musical Development—Several Good Bands Have Been Trained, One of Them Now in France—Ambitious Programs for Coming Year—Await French Orchestra Visit

FARGO, N. D., Oct. 19.—In the prairie life of North Dakota, in its business centers as well, it can scarcely be claimed that development in things artistic has kept pace with that of things commercial.

Yet, as little towns have sprung into being and as the toilers have come into a few years of well earned rest, the inevitable reaction has taken place, and thus have come colleges and churches, universities and conservatories, and with them a substantial support of all things uplifting.

The field, then, while yet new, gives promise of bursting into full flower, who knows how soon? The younger generation attends institutions of learning at home and abroad, while North Dakota's own fund for schools—in excess of \$55,000,000—is producing results.

Perhaps the oldest established conservatory of music in North Dakota is Fargo Conservatory, with an enrollment of several hundred students. It is a department of Fargo College, a co-educational institution. Its sphere of influence in the State has been enormous. Director A. J. Stephens is a graduate of the New England Conservatory of Music and is a musician of ripe attainment. His personality has gone far in the past six years of his directorship to build up the clientele of the college



MEN AND WOMEN WHO ARE MAKING A MUSICAL STATE OF NORTH DAKOTA

No. 1—Mrs. J. A. Jardine, chairman of the Music Section of the Fine Arts Club. No. 2—Mrs. A. G. Jacobson, president of the Thursday Musical of Bismarck. No. 3—Mrs. C. H. Anheier of the Fine Arts Club, Fargo. No. 4—Mrs. F. J. Thompson, president of the Fine Arts Club, the largest woman's club in North Dakota, with 190 members. No. 5—Albert J. Stephens, conductor of the Fargo Moorhead Philharmonic Society.

Wagnerian operas formerly and later on the works of Claude Debussy and others of the modern school. His interpretations are sympathetic and his style masterly. Ada Blakeslee is head of the voice department of this conservatory and is director of the choir of Gethsemane Cathedral. Community singing has been very successfully featured by her. Mr. Stephens, Norman Black, managing editor of the Fargo Forum; B. A. Orr and Mrs. Ernest Wright have also been active in this field.

At the State Agricultural College in Fargo a music department is maintained, under the direction of Dr. C. S. Putnam. Dr. Putnam is also bandmaster of one of the finest organizations which North Dakota boasts, the Agricultural College Band, and was the only teacher of Harold Bachman, who is making the Harvey (N. D.) Band in France famous.

Dr. Putnam has been leader during the summer of the Sykeston Band, whose bass drum carries fifteen service stars. The people of the little town of Sykeston are very proud of their band, and afford money and equipment in plenty for its needs. Nearly every town in North Dakota has its band and a very creditable one, too.

Choral Works Well Presented

In Moorhead, across the Red River from Fargo, are two institutions with fine music departments: The Minnesota Normal School, Dr. F. A. Weld, president, and Concordia College, Dr. J. A. Aaskgaard, president. Harold Powers is music director of the Normal School and Professor Liske of Concordia. Dr. Aasgaard presents each year a series of concerts and such artists as Olive Fremstad, Reinhard Werrenrath and others have sung in Concordia Gymnasium, while concerts of a lesser magnitude have been given in the auditorium of the main building, which has a seating capacity of 800. Concordia College Band is worthy of the highest consideration as a music force in the college and in the city. In March "Elijah" was superbly sung by Concordia Choral Union, comprising the membership of almost the entire college body.

Director Stephens of Fargo Conservatory has also conducted with marked success a large choral society known as the Fargo-Moorhead Philharmonic. Va-

rious choral works have been given and every year "The Messiah" is sung, with soloists of national reputation.

H. L. Hjort of Reeder, N. D., directs a chorus of 500 in "The Messiah" every spring. There are some 500 persons in Reeder, so that practically every man, woman and child has a part in this masterpiece.

The Amateur Music Club, a section of the Fine Arts Club of Fargo, has been a potent factor in the music development of the city. For the past three years Mrs. J. A. Jardine has guided its destinies, with Mrs. Arthur Knopp, Mrs. Harold Thomson, Mrs. W. F. Cushing and Mrs. E. R. Wright serving as officers with her in the present year. Mrs. Wright and her program committee, Mrs. George Weiler, Marguerite Beard, and Clara Pollock, have outlined a delightful program of "Music Appreciation and American Compositions," which promises rich returns. Miss Pollock is chairman of the organ group of the club, and the year's work has just opened with an organ recital, at which this group was hostess to the entire membership of the Fine Arts Club.

Charles Wakefield Cadman's opera, "Shanewis," will hold an honored place in club studies the coming season, the composer having appeared in recital in Fargo recently, together with Tsianina, the gifted Indian mezzo-soprano, under the direction of Mrs. W. F. Cushing.

The Amateur Music Club has a membership of sixty and is one of six sections comprising the personnel of the

Fine Arts Club, of which Mrs. J. F. Thompson is president and which is the largest club in the State. There are 189 members, comprising the drama, writers', social economics, home economics and art sections. It was evolved from the original music club of the city, which in turn became one of its departments. Mrs. Thompson has been a vital force since its beginning.

Mrs. C. H. Anheier has been hostess to the Amateur Music Club for the past three years, opening her doors at all times for its meetings, receptions and other purposes. Very lovely and inspiring programs feature the regular meetings and among those who have been identified with its musical life are Mrs. Ernest Wright, soprano; Mrs. Dolores Fitzsimons, contralto; Frances Tillotson, a young lyric soprano, and Mrs. L. W. Bohn. A choral society of fifteen members and a trio are part of the personnel of the club. Occasional public programs are given. One of last year's concerts netted a sufficient sum with which to pay for a year's instruction in Chicago for Attilio Baggiori, a young Italian tenor.

The coming pre-holiday season will bring to the city the Pavley-Oukrainsky Russian Ballet and the famous Société des Concerts du Conservatoire de Paris, and Cornelius Van Vliet, noted cellist of the Minneapolis Symphony Orchestra until the present year, when he is engaged in the concert field entirely. Mr.

(Continued on page 22)

Fargo's Musical Assets

Fargo Symphony Society
Fargo Conservatory of Music
Fargo College
Music Department, State Agricultural College
Fargo-Moorhead Philharmonic
Amateur Music Club
Concert Course, Under Mrs. Cushing's Management

as well as of the music department. He is a strict technician, and brings to bear tone impressions noticeable to a degree in the two orchestras under his direction, the Fargo Symphony, with a membership of forty volunteer musicians drawn from the various orchestras and bands of the sister cities, Fargo and Moorhead, and the Fargo College. Both organizations are progressive and earnest and have made wonderful advance under his baton. Mrs. Manzanita Stephens is head of the voice department of the conservatory. George W. Weiler is head of the piano department of Fargo Conservatory and has spent much time abroad in the pursuit of his studies, as has Mrs. Weiler, his wife, who is in charge of the children's normal department. Both are pupils of Rudolph Ganz.

Dakota Conservatory is another Fargo institution, and is directed by Ernest Boehmer, pianist-composer. Mr. Boehmer has given a series of lecture-recitals on

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Fargo Keeping Pace with Musical Progress in Northwest

(Continued from page 21)

Van Vliet has also been engaged to play for the State Federation of Women's Clubs meetings at Grand Forks this month and for the Teachers' Association meeting later at Minot, also under Mrs. Cushing's management.

In Neighboring Cities

At Jamestown, N. D., the Musical Club has a membership of 126, with Mrs. Lena Thorpe as president. Its 1918-1919

SONGS BY AMERICAN COMPOSERS

ASH, IVY	
Simple Prayer, The	.40
F (g-g)—E (f-f)—C (d-d)	
CLOUGH-LEIGHTER, H	
My Lover He Comes on the Skee	.40
B (f-a)—G (d-f)	
COERNE, LOUIS A.	
Fisher's Widow, The	.40
D (d-f)—B (b-d)	
CRIST, BAINBRIDGE	
Litt'e Old Cupid, The	.40
B (f-f)—A (e-e)	
Mistletoe	.40
G (g-g)—E (e-e)—D (d-d)	
DENSMORE, JOHN H.	
Baby's Epitaph, A	.40
B (f-f)—G (d-b)—E (b-b)	
GAYNOR, JESSIE L.	
Sweet Is Tipperary	.40
C (c-e)	
HARLING, W. FRANKE	
Kiss Divine, O	.40
F (d-a)	
HEYMAN, KATHERINE RUTH	
Dorian Lullaby	.40
A (c-e)—G (b-b)	
HUERTER, CHARLES	
Four-leaf Clover	.40
D (d-f)	
Secret of the Rose, The	.40
D (g-b)—B (e-d)—G (c-b)	
HUHN, BRUNO	
Echo	.40
F (d-g)—D (f-e)	
JEWELL, LUCINA	
September	.40
E (f-g)—D (e-f)—B (c#-d#)	
KRAMER, A. WALTER	
Green	.40
C (e-b)—A (c-f)	
MARSCHAL-LOEPKE, G.	
I Did Not Know	.40
D (e-b)—B (c-e)	
SEILER, C. LINN	
Shamrock	.40
A (e-b)—F (c-f)—E (B-b)	
STICKLES, WILLIAM	
Lass o' Killean, The	.40
B (e-b)—G (c-d)	
STOESSEL, ALBERT	
Moonlight	.40
E (d-f)	
TAYLOR, ARTHUR M.	
Ah Let Me Dream	.40
A (e-b)—F (c-f)—D (a-d)	
VIEH, GEORGE CLIFFORD	
I Have a Rendezvous with Death	.50
D (a-g)—B (f-e)	
WALLER, FRANK L.	
Her Dream	.30
B (f-g)—G (d-e)	
ZUCCA, MANA	
Sleep, My Darling	.40
A (e-f)	
Tell Me If This Be True	.40
E (c-g)—C (a-e)	

plans feature patriotic work, opera and miscellaneous programs. The club has three divisions—active, associate and students', the latter enjoying excellent standing and presenting each year a special program.

Community "sings" open and close every program, with the "Star-Spangled Banner" and war songs of a popular nature. Mrs. Charrie S. De Nault, Mrs. S. A. Wilder, chairman of the music department of the State Federation of Women's Clubs, have been, with every officer and member, instrumental in building up this organization.

In the western part of the State the Thursday Musical Club of Bismarck and the Musical Club of Mandan have been active in matters musical and have established themselves as a very necessary part of the life of the two cities. The Thursday Musical Club has as its president Mrs. A. G. Jacobson, formerly superintendent of music in the public schools of Bismarck, and under her guidance the club has achieved noticeable results. Community "sings" have proved a crowning success, public gatherings to this end having been held in Bismarck's beautiful auditorium.

At Mandan, to Mrs. Emma G. Wheeler, for the past twenty-six years teacher of music, must be awarded the palm of upholding musical traditions. Through

her efforts the Musical Club came into being, and with a roster in it of 100 members things move musically in Mandan.

Splendid choral works are given; the children originate recitals and give the

proceeds to the Red Cross; operas are presented and club programs worked out.

And so, in North Dakota, art grows and music speaks.

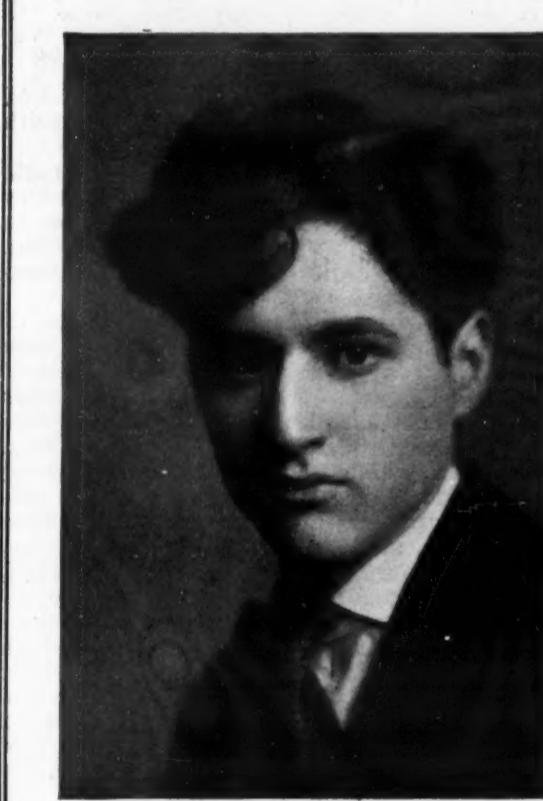
Mrs. W. F. CUSHING.

and an Elegy for full orchestra, solo voice and chorus, entitled "The Soul." These works are to have a hearing this year. They are striking in conception and potent in their modernity.

Dallmeyer Russell, pianist, and Romaine Smith Russell, soprano, have just returned from an interesting and unusual concert trip. The party left Pittsburgh on Sunday night for Newport News, Va., at the invitation of A. J. Wells, activities secretary of the Y. M. C. A. in the Tidewater District. They gave concerts in the Y. M. C. A. but at Camp Stuart, at Camp Hill, in the Newport News Shipbuilding Yards, at Lee Hall, Camp Eustis for the white enlisted staff of Camp Alexandria (Stevedore Camp); a second concert at Camp Hill in the Y. M. C. A. Building, at Fortress Monroe Post Hospital, in the Margaret Wilson "Y" building in Camp Stuart, and a second program at Camp Morrison. The party gave eleven concerts in five days.

H. B. G.

During his absence from the city recently, Enrico Caruso's rooms were looted of a quantity of jewelry and neckwear. The thief was arrested and the property returned to the tenor.



© Victor Georg

MARVIN MAAZEL

FIRST RECITAL

AEOLIAN HALL
October 25, 1918

"HE IS A YOUTH OF GENUINE MUSICAL GIFTS."—N. Y. Times.

"CERTAINLY ONE OF THE MOST ACCOMPLISHED PIANISTS OF THE DAY."—N. Y. Herald.

Marvin Maazel Plays at Aeolian Hall

FEW pianists of his age now before the public are as accomplished as Marvin Maazel, who played an exacting programme last night in Aeolian Hall to a discriminatingly appreciative audience.

Last night's concert marked Marvin Maazel's first public recital and revealed him as a full-fledged artist, well over the threshold of an exceedingly promising career.

Already Mr. Maazel commands a *virtuoso technique*, as was made evident in Chopin's Sonata, opus 35; Liszt's *Valse de Mephisto* and Godowsky's intricate and elaborately difficult *Symphonic Metamorphoses* on Strauss's "Wine, Women and Song." He scorns to employ his powers in bombastic display, however, preferring to address his appeal to those who look below the glittering surface. Indeed, there were times when he allowed modesty and reserve to curb his natural emotional impulse inordinately. In Liszt's Mephistophelian Waltz music, for example, which he took at an unusually fast pace, a little more dramatic stress and emphasis would have been welcome. Yet that would have been well nigh impossible at the relentlessly swift tempo he had adopted.

Delicacy rather than force was characteristic of Maazel's performance last night. A feathered touch is his, and he has acquired great skill

in playing rapid passages clearly with lightly scurrying fingers. But the claws of a young lion lie concealed in the soft paw, and, no doubt, will flash out more frequently than they did last night as Marvin acquires greater independence.

Staccato Studies By a Promising Young Pianist

MR. MARVIN MAAZEL, a young pianist who challenged public judgment by giving a recital in Aeolian Hall last night, in the first group of pieces which he played, made a fine exhibition of digital skill and disclosed a nice appreciation of clean articulation and repose. He did this in three compositions, the transcription of Bach's Chaconne, for violin, made by Busoni; the Brahms transcription of a gavotte by Gluck, and the first book of variations by Brahms on a theme by Paganini.

But it was when Mr. Maazel came to Chopin that he was at his best and that best was rarely good. The Sonata, op. 35, was a most suggestive interpretation, replete with feeling and dignity. The Funeral March was not over sentimentalized, but made a deep impression. The gossamer texture of the same composer's Etude, op. 25, No. 26, was exquisitely reproduced, while in the Liszt Concert Etude and

Valse "Mephisto" the pianist showed an amazing technique. Mr. Maazel is certainly one of the most accomplished young pianists of the day.

Rising Young Pianist Is Heard in Interesting Compositions

AN interested audience last evening applauded the fine playing of Marvin Maazel at Aeolian Hall, where he displayed an exceptionally fine technique and manner in a well-chosen program of the works of Chopin, Liszt, Godowsky, Laidlow, Bach, Brahms and other master composers. The Chaconne, Bach-Busoni, served as a favorable introduction, followed by the Brahms-Paganini Variations, opus 35, book 1. Intensity of feeling and fine imagination were apparent in his playing of a Chopin Nocturne, and brilliance of color and fancy in the symphonic metamorphoses on J. Strauss *Valse*, "Wine, Women and Song," by Godowsky.

But to all his interpretations he gave something of individuality, without at the same time ever disregarding significant traditions. Most notable, perhaps, was his humanizing of the Bach Chaconne, which so often becomes, in the hands of strenuous pianists, a mere exercise of the finger muscles.

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THE "OPERATIC TIMBRE"

Says Standardization of Tone Production Is Essential for Artistic Development of American Opera

By W. HENRI ZAY,
Author of "Practical Psychology of Voice and of Life."

ONE of the most interesting phases in the singing profession at the present moment is the question of singing of opera in English by Americans.

It would seem that if there is one thing that is an absolute certainty and really admits of no argument, it is that the American voices are not operatic in quality and timbre. Place a number of American singers on an operatic stage, singers who have been successful in concert and other platform performances, and though the performance may go smoothly, indicating good musicianship and care, and a certain amount of so-called finish and style, yet the performance does not sound or feel operatic. A company of French or Italians gives the sense of operatic "atmosphere" and feeling, with the appeal to the eye and ear that gives a satisfying conviction that a genuine impulse is behind the performance, and that the general participation in this emotional impulse blends the whole thing together, so that there seems to be one wave of feeling animating the whole company, making a smooth working ensemble instead of a company of individuals, each working separately.

It is the fashion to blame this condition on the American's lack of temperament. This is nonsense. He shows plenty of temperament off the stage, and she!—well, where does it hide itself?

The condition is really this: One hears on the stage a company of singers, each using a different kind of voice production. One sings a bit with one production, another with a different quality, a third with a still different style, and the chances are that none of them is operatic. Then they all sing together, and, of course, the voices can't possibly blend, so the result is most unsatisfactory.

The variety of productions is unlimited, the various different degrees of half, three quarters, three-eighths, back, and so forth, to absolute throatiness, makes a most unpleasant lot of fairly good to mediocre and bad sounds. The pronunciation ranges from clumsy and indifferent

to unintelligible, and of spontaneity and elegance there is none.

I don't think I have exaggerated, for the very worst of the performers will readily see the others' faults and criticise them as severely when they are in the audience instead of on the stage.

Don't think that I am a calamity howler because I am not satisfied with this condition. Many others, including the critics, are not any more than I am.

We all have the interests of American opera at heart, I am sure. Criticism should be constructive, and I believe I can point out the remedy, so that American opera will sound as well and as operatic as the best foreign productions.

I do not forget the successful artists who sing in grand opera, but I point out that their singing is almost always done in foreign languages, and that they have acquired their operatic style through their foreign training, which changes the quality of their voices to that demanded by foreign ideas of what is operatic.

Types of Voices

In Europe it is customary to speak of "operatic voices," of "concert voices," of "drawing room voices" and style. It generally means that if the production is good and facile it is "operatic"; if it is fair, it is "concert"; if it is thin and poor, it is a "drawing room voice."

It is a fact that talented persons do sing with considerable success in concert, with very poorly produced voices, but it cannot be done in opera.

What is demanded of foreign operatic singers is that the voice shall have sympathy, dramatic feeling, clarity, purity, and a certain amount of virility even though the voice be small; also that it shall be placed forward "on the timbre," so that the pronunciation can be not only distinct, but that a virile and creative impulse can be put into every word, to make it live and carry its message straight to the intelligence of the audience. The word must be floating on a tone that has been given life because it is animated by an impulse created by the spirit of the singer, and introduced into the tone unconsciously and automatically, because the tone is ringing and singing in the place where it can spontaneously take on the emotional qualities felt by the singer, who is inspired by his text. This tone carries its message straight to the heart of the audience.

If the voice is "on the timbre," its production is so spontaneous that it is unconscious, and the same impulse which colors the tone and makes the diction complete also makes the singer act spontaneously with almost no training, so that his supposed lack of temperament is forgotten; the action carries its appeal straight to the eye of the audience; the performance becomes complete, and the singing actor, a complete operatic artist.

Standard of Method

So the thing absolutely essential to the success of the American opera is that there shall be a recognized standard of voice production; call it the operatic quality if you like; the French call it singing "on the timbre" or operatic timbre, and only those who have that style should be placed in opera.

It is a tone quickly recognized by all as right and desirable, but it is generally thought of as the individual quality of the voice, instead of being the result of the production of the voice.

It is the complete use of the resonance cavities, particularly the skillful use of the forward and upper cavities of the head, which, aided by intelligent and complete pronunciation, not half pronunciation, produces the operatic quality which is beautiful and living. The tone is full of depth and splendor, and at the same time has overtone which can be heard. The virility and glory of this overtone is a real thing, and not a thing which only sounds well when spoken of, or looks well in print.



W. Henri Zay,
New York Vocal Spe-
cialist

indicating good musicianship and care, and a certain amount of so-called finish and style, yet the performance does not sound or feel operatic. A company of French or Italians gives the sense of operatic "atmosphere" and feeling, with the appeal to the eye and ear that gives a satisfying conviction that a genuine impulse is behind the performance, and that the general participation in this emotional impulse blends the whole thing together, so that there seems to be one wave of feeling animating the whole company, making a smooth working ensemble instead of a company of individuals, each working separately.

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The right operatic effect of tone, action, and so forth, can be secured in English as well as in foreign language, and by American singers as well as by foreigners, but we must get the right idea behind it to make it compare with them in operatic style.

I believe it will be done, because we have the voices and the intelligence, and Americans are quick enough, once they get started, as has been proved by this great war for the right.

Yvonne de Tréville Sings for Diplomatic Envoys

Just before the recent performance of the "Daughter of the Regiment" at the Park Theater, Yvonne de Tréville, soprano, in the costume of the French vivandière, was one of the guests of honor at the banquet given in the Waldorf-Astoria Hotel for the Belgian ambassador, Baron Cartier de Marchienne, and the French high commissioner. In deference to these foreign delegates, the coloratura prima donna first sang the Bel-

gian and subsequently the French National Anthem, followed by Fay Foster's "The Americans Come!" as an encore, with the composer accompanying at the piano. When Miss de Tréville departed for the Park Theater to sing *Marie* in Donizetti's opera, she was presented with a huge bouquet composed of the two country's national flowers, the lilies of France and the forget-me-nots of Belgium.

Postpone Negro Musicians' Conference

HAMPTON, VA., Oct. 22.—Owing to unfavorable present conditions the conference of Negro musicians, which was to have been held in connection with the fiftieth anniversary of Hampton (Va.) Institute, has been postponed. However, according to R. Nathaniel Dett, director of music at the Institute, the idea of such a conference has not been abandoned, and it is hoped to have the session later, possibly in the spring, in connection with the annual music festival.

Raoul Vidas, French violinist, will make his American début at Carnegie Hall on Sunday afternoon, Nov. 10. On his program is a work which has not been performed in New York for many years, Lalo's Russian Concerto. His other numbers will be by Corelli, Wieniawski-Thibaud, Laparra, Pugnani-Kreisler and Sarasate.

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Give Modern Songs Better Place On Programs, Says Edith Kingman

Lyric Soprano Believes Fear of Violating Precedent Hampers Many Singers in Their Program-Making

THE works of American composers have an ardent supporter in Edith Kingman, the Boston soprano, whose New York recital will be one of the events of the post-holiday season in New York. Miss Kingman is just now arranging the program which she will present this year to New York admirers of her art, and plans to make an especial feature of songs by American writers.

"I have been very much interested in the recent discussion of the place that modern songs should have on recital programs," Miss Kingman said, in speaking of songs which she will present this season, "and it seems to me to be one of the most encouraging signs of the times that we are discussing this point. We have gone on with the stereotyped arrangement, following through from classic to modern songs, partly because of our disinclination to think for ourselves and partly through our fear of violating precedent. There is no danger of destroying the harmony and balance of a program by putting modern songs nearer the middle or even well toward the beginning of a recital. The only thing that can be destroyed by so doing is our slavish following of precedent. One of the most priceless things in the world is originality. Why, then, should not the singer follow his or her own conception of the program arrangement that will best suit the message he or she has to give?"

I maintain that the recitalist who fails

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Photo by Jamieson
Edith Kingman, Well-Known Boston Soprano

to bring happiness and inspiration to an audience fails as a singer, and I do not see how a singer can measure up to the highest requirements of art without giving free scope to individuality—not only in the selection of the songs to be presented but also in their program arrangement."

It is fair to assume that Miss Kingman's program for her New York recital will have the charm of originality in addition to serving as a medium to present a singer who has already won favorable attention in her home city of Boston and other Eastern centers.

Miss Kingman was to have been heard in New York earlier in the season, but an accident last spring, in which the bone of her right knee was fractured, interfered with these plans. In spite of being unable to walk, she sang before leaving Boston—at the request of Col. Charles Taylor of the United States Cavalry—for the showing of the picture "Pershing's Crusaders" at the Shubert Theater. An arrangement was made to have the curtain raised after she went on the stage and lowered immediately afterward, so that the audience was unaware that the singer had been obliged to make her entry and exit with the aid of crutches.

"Being incapacitated physically need not totally interrupt one's work," said Miss Kingman, who described vividly the way in which she has been preparing opera roles during the summer while lying on a couch waiting for her injured limb to recover. "My accompanist, Alice Seiver, and I had a wonderful summer's work together under these conditions, and I completed the study of the leading soprano roles in four operas last summer, despite my injury. When I say 'completed' I mean prepared myself

for singing them—one never completes the study of any rôle, for there are always new things to learn, new angles to be considered, infinitely fine shadings to be constantly worked over.

"In this summer of study I have been most fortunate in having such an accompanist as Miss Seiver, and she will be heard with me in my recital, for again I am going to defy precedent by having a woman accompanist in my New York debut."

Like several other musicians who later developed vocal gifts, Miss Kingman began her career as a pianist, studying the piano first in America and later in England, where her voice first won the attention of William Shakespeare, the famous London teacher, with whom she studied during her residence abroad.

"Because of my physique many people take it for granted that I am a dramatic soprano," Miss Kingman said. "Just as so many persons expect a tiny woman to have a lyric voice. It is one of the most absurd things to think that one's physique has anything to do with the 'bigness' of one's voice, when the latter quite depends on the throat formation. Yet when a little woman has a big voice, nine-tenths of her hearers invariably exclaim, 'Isn't it wonderful to hear such a voice from such a tiny person?'"

Since her return to America Mme. Kingman has been heard in many concerts in Boston and other New England cities in concert and recital engagements and in appearances for the soldiers and sailors of the New England camps and training stations. Her New York recital will be preceded by a concert tour that will give cities in many parts of the country an opportunity to become acquainted with the lyric art of this unusually gifted singer. M. S.

Mabel Beddoe Helps Out Loan Booster

Mabel Beddoe recently helped out the somewhat lagging Loan fund at one of the Broadway theaters. Owing probably to the epidemic, there was an audience of only about seventy-five persons in the theater, and the Loan booster was having a hard time getting subscriptions, when Miss Beddoe, who was one of the audience, announced that she would sing a song if someone would subscribe for a \$500 bond. The subscription soon forthcoming, Miss Beddoe sang a number and then gave "Swanee River" with the orchestra accompanying. The bond collection of the day was so encouraging that Miss Beddoe was requested to come each day and help the campaign.

Beethoven Society's Plans

The Beethoven Society of New York of which Mme. Aida Tanini-Tagliavia is president, Louis Koemmenich conductor, and Harold Osborne accompanist, has announced an extended musical program for this season. The chorus will sing at the camps and for convalescents at nearby hospitals, and in addition will give its regular concerts and musicals. The first of five afternoon musicals will be given on Nov. 9 at the Hotel Plaza, and Alma Beck and Malcolm La Prade will be included among the artists. There will be also two concerts with Metropolitan Opera Company artists.

Farrar Sells Almost \$4,000,000 Worth of Bonds at Dinner

Subscriptions of \$3,500,000 to \$4,000,000 for the Fourth Liberty Loan were made at a dinner arranged by Geraldine Farrar at Sherry's, New York. Thomas W. Lamont of the firm of J. P. Morgan & Co.

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RIDGELY'S BAND

DIAZ

presided, and the speakers were Boris Bakmeteff, Police Commissioner Enright, United States Marshal McCarthy, and Sheriff David Knott. The largest subscription was for \$1,000,000 by William Boyce Thompson, who gave it on the condition that a second million was obtained. When some one suggested that Miss Farrar sing the "Marsellaise," she said she would comply—for a million dollars. The amount was raised in individual subscriptions and Miss Farrar sang the anthem.

A patriotic song suitable for community chorus has recently been written by John Tasker Howard, Jr., of New York, entitled "Hurrah for the Army and the Navy!" The words are by Maud Thompson and the composition has been published for unison chorus by the H. W. Gray Co.

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MORGANA ADMIRE IN RECITAL DEBUT

Operatic Soprano Earns Esteem in Excellently Designed List of Songs

Nina Morgana, Soprano. Recital, Aeolian Hall, Evening, Oct. 24. Accompanist, Alberto Bimboni. The Program:

Pastorale, Veracini; "Per non penar," Astorga; "An Island Spinning Song," Innsmurry; "The Three Cavaliers," Russian folk-song arranged by Kurt Schindler; "Le bonheur est chose légère," Saint-Saëns; "Le Printemps," Reynaldo Hahn; "L'Eté," Chamade; "Come per me sereno" ("La Sonnambula"), Bellini; "Le Citté," Bimboni; "Pallidi Sogni," Roxas; "Il Mandolino," Burgmein; "He Loves Me," Chadwick; "Joy," A. Walter Kramer; "The Wee Butterfly," Mana Zucca; "The Joy of Spring," Woodman.

A very auspicious début was made on this occasion by Miss Morgana, hitherto known in operatic circles as a gifted coloratura and lyric soprano. The young singer was a vision of loveliness when she appeared on the platform, gowned exquisitely, and her ingratiating personality, modest and unassuming, drew applause immediately from the audience.

Her delivery of her program gave proof that she had prepared herself diligently under capable direction for her task; for the art of recital singing is not one that an opera singer acquires with ease. And, barring the aria from "La Sonnambula," the entire program was made of real recital material. There was delicacy in the exquisite Veracini and Astorga pieces, charm in the "Island Spinning Song" and characteristic folk-spirit in Mr. Schindler's fascinating Russian arrangement, the humor of which Miss Morgana caught effectively. Making a program for a voice of this singer's type is difficult, for the lyric voice is never capable of a wide range of emotional expression; consequently, the French songs were not as distinguished musically as a French group for a heavier voice. But the Saint-Saëns song, a gem in antique style, was exquisitely done. Miss Morgana triumphed in her singing of the great Bellini air, her *fioriture* being noteworthy for their precision; her *staccato* is of the highest type.

The Italian songs were by two Italians who live among us in New York, Alberto Bimboni, the accompanist of the evening, and Emilio A. Roxas. Both were enjoyed, and Mr. Bimboni was

made the recipient of a generous share of applause by the singer. Wholly fascinating was the Burgmein "Il Mandolino," a song that ought to be sung frequently. It shows the gift and fine musicianship of its composer, "J. Burgmein," the *nom de plume* of the great Italian publisher, the late Giulio Ricordi, who for his compositions took the rather Teutonic name (it was, of course, many years before the Great War) of Burgmein. In her English songs, all by Americans, Miss Morgana again scored



Nina Morgana, Soprano, Who Made Her New York Recital Début Last Week

and added Rummel's "Ecstasy" and an Italian folk-song as extras. After her first group she added "I've been roaming," which she sang with affecting sincerity. Miss Morgana ought to become one of our valued recital singers if she continues the excellent work which she exhibited last week. She was deluged with flowers after her third group.

The accompaniments of Maestro Bimboni were artistic performances of high rank.

A. W. K.

Etta Hamilton Morris to Conduct Music at Jamaica (L. I.) Church

Etta Hamilton Morris, Brooklyn soprano and conductor of the Philomela Ladies' Glee Club, has just been engaged as soprano and director of music at the First Presbyterian Church, Jamaica, L. I. Mrs. Morris has many interesting musical plans in preparation, including a "Liberty sing" at the church in November. Laura Consal Ross, professional pupil of Mrs. Morris, is the contralto soloist at this church.

A. T. S.

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HOWARD EDIE

Spirit of Joy the Dominating Note of Music of the Future

Kitty Cheatham Promises a Reaction from the Turbulence and Strife of To-day—An Interview Which Reveals This Artist's Views and Philosophy Concerning Pertinent Issues of the Day

By HAZEL GERTRUDE KINCELLA

MY interview with Kitty Cheatham took place in the late summer at her charming apartment on Madison avenue. As early as nine o'clock I found, to my surprise, that Miss Cheatham was ready to begin her busy day. The radiant, joyous worker that greeted me was clad in a simple pink muslin dress, and in her frankness, simplicity and spontaneity



Photo by Ira L. Hill Studio

Kitty Cheatham

taneity she suggested the freshness and happiness of a child. The large music room was filled with goldenrod and other wild flowers and masses of pink roses.

I found Kitty Cheatham and her home atmosphere just what I had expected. Sunlight flooded every nook and corner of her home, and the spirit of joy and sincerity pervaded everything. One forgot, for the moment, that the world outside was convulsed with war. An atmosphere of quiet and peace filled this home. We talked of the great issues of to-day—of music and the other arts. Her varied and unusual experiences in all of the large European capitals and throughout this country have equipped her to speak with authority.

I asked Miss Cheatham why she had ceased to give her Christmas recitals, which, for so many years, have been an important feature of the holiday season in New York.

"Because the law of progress," quickly replied Miss Cheatham, "has revealed to me the spiritual fact that Christ was never born and that the human Jesus suffered and died while the ideal Christ-man continued to live as an idea, or son of God—his Father. The commemoration of the birth of the human Jesus is a pagan festival that perpetuates physical birth which ends in death. The light, or Christ, the ideal man, dispels the darkness or the false sense called the human Jesus, proving God's power through the ideal man, to destroy sin, disease and death. Christ, God's idea, the image and likeness of God, created by God, who is the life of man, was never born, and to attempt to celebrate the birth of Christ would be like celebrating the birth of God, who was, is and ever will be eternal life, without beginning and without end. The human Jesus was born, suffered and overcame death through the power of the Christ mind!"

"I eternalize my art by singing with spirit and with understanding such songs as express all that is real, true, good and pure."

The World War Mental

"This world war is entirely mental. It is the conflict between light and darkness, love and hate, good and evil, spirit and flesh—the Christ mind and the carnal mind. Men are being purged, through suffering, of the inharmonious, discordant qualities of hatred, malice, envy, greed, fear, pride, despotism, animality. The harmony of the spiritual qualities—tenderness, joy, purity, love—all that the beauty of divine art expresses is being revealed."

"A new tone is being sounded on an ascending spiritual scale and hungering humanity will be lifted and blessed by this art. The era upon which we are entering is a glorious one and we must sing the songs which belong to it."

"President Wilson sounded this note in his great message of Sept. 30, in defense of woman, to the United States Senate, when he emphasized the fact that we cannot continue 'in ignorant defiance of what a new age has brought forth.'

"This is why I am upholding, by my insistence upon the elimination of the 'Star-Spangled Banner,' the standard—or light—upon which our beloved nation was founded. It does not belong to, or express, in any way, our national consciousness."

"These are only a few of dozens of letters which I am daily receiving from all parts of America and Europe," said Miss Cheatham, as she pointed to a pile of correspondence, "which convinces me that I have the support of not only large numbers of patriotic American citizens, but of thinkers throughout the world. True patriotism must be defined. Every na-

[Continued on page 26]

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ISOLDE MENGES

Spirit of Joy the Dominating Note of Music of the Future

[Continued from page 25]

tion must finally abandon outgrown sentiments as expressed in their national anthem, for instance:

"The nations, not so blessed as thee,
Must in their turn to tyrants fall,
While thou shalt flourish, great and free,
The dread and envy of them all."

"How will these words of 'Rule Britannia' sound to a world crying out for democracy? The beautiful new-born spirit of France is resisting the singing of such words as 'vile, insatiate despots' and the other sentiments of revenge which 'The Marseillaise' expresses. I have talked with many French officers and soldiers on this subject, and those who have been in the thick of the battle—who have been purified by suffering—are weary of this incessant emphasis upon hatred and vengeance. They have risen to higher ideals and want music that expresses these ideals. My protest against the 'Star-Spangled Banner' is not merely a national issue. Its fundamentals concern all nations."

"I am grateful for this sympathetic letter from the Queen of England, as Her Majesty tells me that she has read, with great interest, my pamphlet, 'Words and Music of the "Star-Spangled Banner"' oppose the spirit of Democracy which the Declaration of Independence embodies.' The Queen also expresses her interest in the new national anthem, 'Our America.' One verse of this anthem had a special significance for her and is also of interest to the peoples of Great Britain and her colonies, as it touches upon the imminent fulfilment of the Biblical prophecy of the indissoluble spiritual unity of Great Britain (Ephraim) and America (Mannasseh), typifying the two sons of Joseph whom Jacob blessed." Miss Cheatham then recited the verse:

"America, America, in thee is found
Mannasseh's tribe, to Ephraim bound
By Israel's vow,
Whose destiny is heaven-sealed;
Far-spreading vine in fruitful field.
God's planting, thou."

"If, however, no one had stood with me I should have fought this battle alone," said Miss Cheatham, with great earnestness. "I know my mission. My cause is a holy one. My life work, through my art, has been to protect the childhood of the world as well as the 'children of a larger growth' from all that the 'Star-Spangled Banner' expresses. I shall continue to keep my standard uplifted. I have looked through hundreds of patriotic songs, and I emphasize the value and representative sentiments of the new national anthem 'Our America'; because it is American; because it expresses our spiritual ideals; because it sings of the essential and God-made unity of Great Britain and America and of ultimate world-wide democracy."

Joy the Dominating Note of Future Music

"What do you feel will be the dominating note in the music of the future?" I asked. "Joy," instantly replied Miss Cheatham. "The fruit of the Spirit is love, joy, peace."

"This summer I have carefully studied, in detail, many of the oratorios. The wonderful freshness, joy and beauty of such compositions as 'The New Created

World' theme, from Haydn's 'Creation'; of Handel's 'Unto Us a Child Is Born,' 'His Yoke Is Easy' ('The Messiah'); the lovely rhythmic charm of Gaul's 'They That Sow in Tears Shall Reap in Joy' ('Holy City'), and many others that I could mention—all these are prophetic musical utterances of what the new era is bringing forth. One of Haydn's friends once asked the master why his church music was always of an animated, cheerful and even gay description. Haydn's characteristic answer was, 'I cannot make it otherwise. I write according to the thoughts which I feel. When I think upon God my heart is so full of joy that the notes dance and leap, as it were, from my pen, and since God has given me a cheerful heart it would be easily forgiven me if I serve Him with a cheerful spirit.'

"This 'cheerful spirit' expressed in Haydn's 'dancing' notes, I feel sure, will be expressed, not only in song, but also in dance by all who have the same happy spirit. David danced before the ark, and he lost none of his greatness by so doing. 'My strength is in the joy of the Lord,' sang the sweet singer of Israel. There is a great difference between material sense motion and the rhythm of spiritual sense." Just here I discovered that one of Miss Cheatham's characteristics is that when she catches an inspiration she immediately illustrates it. She never makes a statement which she is not prepared to prove. "When you get home, try dancing to these happy little excerpts from the oratorios which I have specifically picked out," said Miss Cheatham, with a smile, and to illustrate her point, she danced across the floor of her sunny music room, singing at the same time, "They that sow in tears shall reap in joy." I could only think that I saw before me a living expression of one of Haydn's dancing notes.

Miss Cheatham's grand piano was piled with a wealth of interesting music. I noticed a copy of her last book, "A

BALTIMOREANS WIN HONORS

Musicians Decorated for Special Service in War Camp Community Work

BALTIMORE, Md., Oct. 26.—The many musicians and others who have been providing entertainment for the soldiers and sailors under the direction of the War Camp Community Service are to be rewarded with the red circle "Croix de Guerre," which is given for ten performances for the men in service. On Thursday evening, Geraldine Edgar was presented with the emblem before an enthusiastic audience at Camp Meade. On the same evening Charles Andrew McCann received the red circle at Curtis Bay. Both Miss Edgar and Mr. McCann have two bars suspended from their emblems, having appeared at more than twenty performances.

Kathryn Howard, Julia Marie Bandel, Elizabeth Richardson, Abram Moses, Samuel H. Congdon and Nat Falk are also to receive emblems for twenty appearances. Those who have earned the red circle with one bar are:

Mildred Albert, Helen Bergey, Helena Broemer, Marian Dobson, Mrs. G. A. Chickerling, Elizabeth Gutman, Rose Koehler, Agnes Reid, Bertha Lucas, Nellie Todd, Hilda Strause, Mrs. Jeane Wolford, Ruth Kemper,

Nursery Garland," with its exquisite illustrations by Graham Robertson. This is probably the rarest collection of its kind that has ever been made and includes nearly two hundred representative excerpts from the old masters as well as much modern material of great charm and originality. When I asked Miss Cheatham how she came to make this wonderful collection she laughed and said: "There would be time for nothing else if I tried to tell you that. One day, when I find time, I shall write a little book on the happy and grateful experiences in connection with this collection."

I also discovered two manuscript songs which Miss Cheatham had written and it is of deep regret that they must be kept in manuscript, owing to copyright stringencies connected with the words. They are very beautiful and entirely different in conception and execution. One is an exquisite "Spring Greeting"—the message of a bird—and the other a short choral composition of stupendous power, which is expressed with the greatest simplicity, and set to these lines by Mary Baker Eddy:

EXTEMPORE
January 1, 1910
O blessings infinite!
O glad New Year!
Sweet sign and substance
Of God's presence here.
Give us not only angel's songs,
But Science vast, to which belongs
The tongue of angels
And the song of songs.

I noticed also a song of fairies and Debussy's "Children's Corner." Little penciled notes were scribbled on them. "So much comes to me when I am working out every detail of a composition that I am liable to forget something; hence these notes which only I understand." Settings of William Blake's "Songs of Innocence" also caught my eye, and I discovered that Miss Cheatham was a Blake enthusiast. "The secret of the freshness and purity of Blake's (Haydn's English contemporary in verse) 'Songs' was the same note of innocence and joy which has immortalized Haydn. It is worth while asking you to copy this little verse and the accompanying note from a review of Blake's work:

Lotta Pillsbury, Abram Goldfus, Robert Fox and party, Sergt. Walter Leary, John Mooney and party, Maurice Schneeberger, Leonard Wertheimer, and Dr. B. Merrill Hopkinson.

No fewer than seventy performers are sent out each week by the local bureau, of which Mrs. Adele Gutman Nathan is the chairman.

F. C. B.

BROOKLYN HEARS SUNDELIUS

Metropolitan Soprano Appears in Benefit Concert for Church

Marie Sundelius, soprano, sang at a benefit concert for the Bethlehem Lutheran Church, Brooklyn, on Saturday evening, Oct. 26. Mme. Sundelius's program was mainly composed of Swedish songs, which won great favor with her audience, the members of which were for the most part of that nationality. In her first group were Handel's "Care Selve," Berlioz's "Absence," Bemberg's "Il Neige" and two old English songs, "So Sweet Is She" and "Oh No, John, No." Micaela's prayer from "Carmen" followed, in which Mme. Sundelius's beautiful lyric voice showed to particular advantage. Bror Beckman's "Vall-piglet" was well received, as were three Grieg compositions, "Det Driver en Dug," "En Dröm" and "Tak for Dit Raad." In an American group Alexander Rihm's "To One Away" was one of the most charming numbers on the program, and Brewer's "The Fair Pipers" had to be repeated. "Indian Blanket Song," arranged by Troyer, and Cadman's "Canoe Song" from "Shanewis" were sung with dainty artistry, while Fay Foster's "The Americans Come!" was given with such feeling and climactic effect as to bring forth prolonged applause, to which Mme. Sundelius graciously responded with "When the Boys Come Home," by Oley Speaks.

Three Swedish songs by Peterson-Berger and Backer-Grondahl completed the program, after which Mme. Sundelius gave several encores. Coupled with her exquisite voice and magnetic personality was a clarity of diction which made her singing a true delight.

Conrad Forsberg provided efficient accompaniments.

A. T. S.

New March Song by H. D. Thomas

Harry Dewey Thomas has written a march song entitled "The Call of the Stars and Stripes," to words by Frederic T. Cardozo. The song is published by the Thomas Music Stores, Inc., in Albany, N. Y.

"Arise, you little glancing wings, and sing your infant joy!
Arise, and drink your bliss, for everything that lives is holy!"

"This joy was Blake's inspiration, and as life opened wider aspects before him and he grew conscious of his inspiration and was able to reflect it, this same joy became his gospel. He preached the gospel of innocence."

"When one realizes," said Miss Cheatham, "that everything that is, is an expression of the one creative mind—when seen through spiritual sense—the revelation of the words and music of every composition that I touch, in their spiritual meaning, becomes a sacred joy. I was singing recently of my fairies, 'Did you know that they could sit upon the moonbeams?' when my eye fell upon these words, by Mary Baker Eddy, 'My heart bent low before the omnipotence of Spirit, and a tint of humility, soft as the heart of a moonbeam, mantled the earth.' ('Retrospection and Introspection.') Mrs. Eddy speaks also of 'hidden electrical forces, annihilating time and space, wireless telegraphy, navigation of the air: in fact, all the *et cetera* of mortal mind, pressing to the front, remind me of my early dreams of flying in airy space, buoyant with liberty and the luxury of thought let loose, rising higher and forever higher in the boundless blue.' ('Miscellany.') My fairy became an exquisite, untrammelled, liberated spiritual thought—some wonderful thing that will be revealed as we become 'pure in heart'—flying in 'airy (fairy) space' and resting in the tender consciousness of humility 'in the heart of a moonbeam.' When one remembers that the greatest Revelator of harmony that the world has ever known illustrated His mighty truths by the lilies of the field, the tiny mustard seed, the common sparrow, the little fishes, the fowls of the air, the pearl of great price—the lambs—and greatest of all, by a little child—one realizes that the highest expression of art is to become as a little child, and from this consciousness of receptivity let God reveal the wonders of His beautiful creation. This is being in our at-one-ment with God. This is the secret of my inspiration—my unceasing endeavor for purity of thought, which brings the conscious oneness with the Source of all revelation."

APPEAL FOR BANDSMEN

Baltimore Musician Writes That Many Bands Are Short Their Full Quota

BALTIMORE, Md., Oct. 23.—Coming directly from the director of a band now serving in France, an appeal for musicians to join the service has reached this city. It comes from Lieut. Frederick Rabinovich, a Baltimorean, who, before becoming leader of the 312th Field Artillery Band, stationed at Camp Meade, Md., was director of the Music School Settlement Junior Orchestra in this city.

The letter from Lieutenant Rabinovich proves the stories that music is playing a leading part in the lives of Uncle Sam's fighting men and is helping to win the war.

"I am being asked for music at all times of the day by officers and men," he writes, "and realize now more than ever that it is a wonderful stimulant for the mind. The band is not only playing for our own regiment, but is making short trips to nearby camps to cheer up those who are not fortunate enough to have a band."

"If a man is a true American and has real red blood in his veins he should join or organize a band. Many of the bands here at present are short of their quota of men."

R. E. S.

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MUSICAL AMERICA

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LEOPOLD LEVY, Secretary

menting her previous training she will coach with some noted authority, preparing her particular program. Three months, three lessons a week at \$10 a lesson, she is informed, will be required. Then, providing an open date can be secured for one of the popular auditoriums, which are booked for every afternoon and evening of the season well ahead, comes the outlay for the great night or matinée.

The figures which follow were prepared by a conservative manager. They are minimum costs and do not include many necessary incidental expenses, such as gowns, flowers, taxicab fares, tips and countless other items that may not be ignored:

CHICAGO OFFICE: Suite 1453, Railway Exchange, Telephone Harrison 4383	BOSTON OFFICE: Room 1011, 120 Boylston Street Telephone 570 Beach Charles Koepper, Manager
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Total \$622

Thus after an outlay of \$500 for living expenses, \$360 for coaching and \$622—a total of \$1,482—Jennie Jones is ready to challenge New York's criticism.

As everyone knows, the principal object of a début recital in New York is to obtain press comment in the daily newspapers. These notices, it is hoped, will be the basis of an advertising campaign directed against the local managers of the country, who, it may be remarked, are not to-day so deeply impressed by the verdict of New York's critics as they were years ago when the metropolitan dailies were virtually the only ones which engaged competent and authoritative critics. To-day there is hardly a city of any size that does not boast on its daily papers music critics of keen discrimination and marked ability.

The New York critic is a busy man. It will likely be his duty on the night of Jennie Jones's recital to review also an important operatic performance and the first hearing of a new symphony given by one of the orchestras. He or an assistant can hear only one or two numbers of the recital and consequently accords the event little more than a superficial item of record, for in these days of important international history-making the daily newspapers have but meagre space to devote to concerts and recitals. Often such references are entirely omitted to make room for matters of more spectacular interest.

In this situation it is apparent that the critical mind is not favorable to a judicious, kindly treatment of the recital of a beginner. It is, in fact, adjusted to a demand that nothing short of phenomenal talent shall disport itself in our concert halls. Anything less is regarded as an imposition on the time and energy of an individual already overburdened with cares and duties of the most exacting description.

So many talented young musicians hold to the belief expressed in these often-quoted words, "If I could only get the right manager my success would be assured!" It is proper to point out to them that no manager, regardless of his prestige, his experience and his astuteness, can lessen the rigidity of the conditions we have discussed. He possesses no magic wand that can break down the barriers that obstruct the path to ultimate success. His help is essential, however, for he may bring to the task years of knowledge and experience and a trained discernment of what will and what will not eventually command public patronage.

It must not be supposed that the début, even though it has been successful, means the launching of a career. The real work begins at that point. A permanent manager must be engaged, new programs prepared and years of profitless, expensive, watchful waiting must follow, attended by rigid sacrifices and worries.

Manifestly the making of a début becomes nothing less than a game of chance with stakes far beyond the dimensions of the average purse. Interest in the game is kept at a lively pace, because once in a great while genuine talent is revealed and the musical world is thereby enriched by a star that becomes a fixture in the firmament.

The facts are interesting and, we believe, worthy of serious contemplation, but, when all is said and done, is the game worth the candle as far as our charming, talented and ambitious Jennie Jones is concerned?

Elsewhere in this issue of MUSICAL AMERICA is reproduced a letter which has come to us from a musician-marine, now in training at Paris Island. It is the simple story of a musician's reaction to the new life of the training camp, simply told. If this attitude of mind is the prevailing one; if the greater number of musicians bring from their army training the lessons that this young man has learned; then—to quote his own words, "the world will be made anew and music will mean more when we awaken some day to the news of peace."

PERSONALITIES



Musicians Enjoy "High Jinks" Among Redwood Trees

Edgar Stillman-Kelley, the composer, with Mrs. Kelley and Ernest Hesser, head of the music department of the Bowling Green State Normal School and conductor of the annual May Festivals, went to the Far West last summer, where Dr. Kelley and Mr. Hesser joined the faculty of the University of California Summer School. Dr. Kelley, assisted by Mrs. Kelley, gave a series of lectures on the history of music and music appreciation. Mr. Hesser directed the University Choral Society and Orchestra, and gave several song recitals at the Greek Theater and at Wheeler Auditorium. The picture shows Dr. Kelley (in center of group) and Mr. Hesser with several members of the Bohemian Club of San Francisco, at the club's "High Jinks" in the Bohemian Grove.

De Koven—Reginald de Koven is writing the special and incidental music for "Remnant," a comedy by Dario Niccodemi and Michael Morton, which Charles Emerson Cook will produce, with Florence Nash in the stellar rôle. It will open in Atlantic City, N. J., on Nov. 4.

Beddoe—Dan Beddoe, the tenor, believes, so he says, that Wales is the most musical country in the world. You will find, according to him, town after town where the choir, organist and leader are so fond of music that they "do it for fun." Practically every town has a community chorus.

Sousa—John Philip Sousa has been ill at his apartments at the Blackstone Hotel in Chicago with a slight infection of the ear. He was treated for the trouble at Detroit and Grand Rapids during the recent Liberty Loan work of the Great Lakes Naval Band, of which he is director. The ailment first developed at Buffalo.

Herbert—The popular American composer and conductor a few days ago rejoined the Twenty-second Regiment, New York Guard, with the rank of First Lieutenant. Mr. Herbert will immediately reorganize the regimental band and bring it back to the standard it reached in former years, first under Gilmore and then under himself.

Rabaud—In an interview recently given in Paris, Henri Rabaud, who was lately chosen as conductor of the Boston Symphony Orchestra, declared himself honored at having been asked to lead so fine a body of musicians as the Boston players. He stated his program to be one which should balance classicism with modernity, and his aim as "the perfection of execution."

Savage—Henry W. Savage, New York theatrical manager and opera impresario, was painfully though not seriously injured recently while riding horseback near the Homestead Hotel at Hot Springs, Va., where he has been resting and taking baths. His horse slipped while cantering and both he and his rider fell over an embankment. The horse was killed and Mr. Savage's rib broken.

Melba—The famous Australian soprano, according to news lately received, has blossomed forth in the perfectly new rôle of a grandmother, news having been received of the birth of a child to her only son, George Nesbitt Armstrong, who has done his bit at the front in France in the present war, especially during the earlier stages thereof, as a Captain of the Berkshire Regiment.

Althouse—In Birmingham, Ala., where Paul Althouse, the tenor, recently opened his concert season, an enterprising scribe interviewed the tenor on the topic of the moment, "What effect will the war have on music?" and discovered that, according to the Althouse experience, "the boys at the camps may whistle 'Over There' and 'Good-Bye, Broadway,' but they're strong for arias none the less and demand them almost invariably when an operatic artist appears for them."

Hammerstein—Oscar Hammerstein recently proposed to the Fourth Liberty Loan Committee an ingenious plan for the raising, if not of this loan, of future loans. Mr. Hammerstein suggested that every newspaper in the country which charges two cents for a copy raise its price to five cents for a stated period, turning the extra three cents over to the Government.

IS THE GAME WORTH THE CANDLE?

A friend, turning to MUSICAL AMERICA for information and advice, asks whether a managerial charge of \$500 is exorbitant for a début recital in Æolian Hall, New York.

The answer to this question brought forth certain facts that have undoubtedly public interest so far as the musical world is concerned. Each season witnesses a deluge of débuts of young and ambitious musicians, many of them still in the conservatory period of their careers, a few of unquestioned ability and talent, but all of them anxious to ascertain exactly what their status is as public performers.

That a début in Æolian Hall or some metropolitan hall is an essential to the inauguration of a professional career seems to be taken for granted. We are not certain as to the accuracy of this assumption, although we know of no other means of obtaining for the young artist the verdict of the New York daily newspaper critics, without which the average ambitious young musician believes he or she stands helpless before the eyes of local managers who might engage him or her.

Let us take the typical case of Jennie Jones, soprano, of the West or Middle West, a fine, talented girl with an excellent natural voice, who has studied conscientiously with local teachers and has had one or more years of study in some prominent studio or conservatory in a nearby city, perhaps Chicago or St. Louis. Fortified by the encouragement of her teachers and friends and having through sacrifices by her family accumulated a certain fund for the purpose, she decides to emerge from the seclusion of her home town to direct an artistic offensive against the sacred forts of metropolitan criticism. And, indeed, why shouldn't she? She has come to the end of her restricted avenue; her ambition, her desire to fulfill the predictions of her advisers, demand new fields and a broader scope.

What mental tortures she suffers in the still, sleepless hours of the night coming to a decision! No advice to guide her but that of enthusiastic friends, who know nothing of the practical issues involved and who are certain of only this fact, that Jennie Jones has a talent which belongs to the great outside world.

And what are these practical issues? What is the cost and the chance of success?

First of all to be considered are the living expenses in New York. It must be for at least one winter, for one cannot stop off in the great city for a few days, give a recital and retire in good order. Let us say twenty weeks in New York with living expenses of \$25 a week, and most restricted living it will be in these days. A conservative estimate: \$500. Then supple-



BY CANTUS FIRMUS

A LACK and alas, we have no more hope for humanity: the *Ladies' Home Journal* is one of the three favorite publications of our soldiers in the trenches; some of the best fighters (on the authority of the New York *Telegraph*) in the American army are cigarette addicts; the Devil-Dogs dote on chocolate bonbons. We have only to learn further that audiences enjoy Chopin recitals by pale fledglings, and Bach-Jenkins, Paganini-McDuggin transcriptions played by boy wonders—then a good length of Manila and a cobblestone—splash, bubble-bubble!

* * *

Dear Cantus Firmus:

I have a complaint to register. Perhaps your column will be the means to correct the wrong and that is why I take the liberty to write you.

It is well known that composers who do not write an "Over There" or some such "catch-like-wildfire" effusions are not actual millionaires—particularly when the Metropolitan Opera House management announces acceptance of one of their works. They are more than likely struggling dreamers who know no financial to-morrow.

At least, I am one of that class—though I have not been told of my other successful confrères doing some "stunts," that I admit. But if I am to enjoy the fruits of long years of struggle I must forego the pleasure of letting aspiring young and new writers and composers use me "for a good thing."

Plainly, since I am in the limelight, it seems to be a foregone conclusion that I have not enough material to work on. Everybody wants to help me. They send me manuscripts of libretti, scenarii, and even suggestions for musical themes and motifs, songs with and without words, strains, ideas, plots and Heaven knows what not. In fact, it seems all the world wants to ride to success on my back!!!

Within the past week I have not only spent hours writing replies declining the proffers, but it has cost me almost enough pin money to buy my meals for a week, to return by registered mail these generous contributions to my misery in success. One librettic TOME was so weighty it cost me fifty-five cents.

Unfortunately these young people—at least I presume them young—do not enclose return stamps with their effusions. And when I write a letter declining their works they merely ask me to return them by registered mail, but they forget to send the stamps. (To-day it cost me \$1.20.)

Can't you say something to these young people?* Many of them are your

regular readers. Youth must have its fling—we all grant that, and I had mine too—but no successful serious writer or composer ever "got over" on somebody else's back. Here and there one may have had a temporary flash of success, but never was there a lasting one under such circumstances.

But above all, please tell these people that none of the successful writers of today are millionaires, and that even if each individual requires but ten or fifteen cents for a return, we have sometimes as many as ten and fifteen such requisitions in a day. Mr. Carnegie might stand for that—we cannot.

Sincerely yours,

J. C. BREIL

New York, Oct. 21, 1918.

*Young people, this is disgraceful, doubly so because you are readers of this column and are consequently highly intelligent, sensitive, and artistic souls. Can't you help Mr. Breil along instead of sending him postage-short scores, collect telegrams and C. O. D. packages of librettos? We saw Mr. Breil in the Park Theater *foyer* the other evening and noticed a grieved expression on his Lincolnian features, as if he had just paid out a week's Child's allowance on a Rant Steward libretto. Now we understand.

If our young people must find some one to look over their musical material they might try Reginald de Koven, Mr. Breil's Metropolitan colleague. He may be addressed c/o the *Herald*, Herald Square, New York.

Don't mention it, Mr. Breil.

* * *

And the Worcester Festival Has Been Called Off This Year!

[From Chicago "Music News," Oct. 11]

At Worcester (Mass.) Festival last week, the entire program and the entire personnel of the artists were American. And there were choral works and orchestral works and great programs in general given to immense audiences which registered entire appreciation and approval!

* * *

It Looked Like Silver to Us

[J. Norris Hering in the *Baltimore Star*]

Pontius Pilate asked:

"What is truth?"

André Messager was presented a wreath at the first concert in this country, in New York City, by the symphony orchestra of the Paris Conservatoire under his direction, on October 15.

The New York *Herald* says:

CONTEMPORARY :: AMERICAN MUSICIANS

No. 40
HORATIO W.
PARKER



Horatio W. Parker

HORATIO W. PARKER, composer, born Sept. 15, 1863, in Auburndale, Mass. First music study with mother, then with Emery, Orth and Chadwick in Boston. In 1881 began three years' course at the Royal Academy in Munich, studying organ under Rhei nberger and Abel. First organ position in Dedham, Mass., before he went to Munich; on his return from abroad became instructor of music in the Cathedral School of St. Paul, Garden City, L. I., and for a while was instructor in the National Conservatory of Music. In 1888, two years later, became organist of Holy Trinity Church, New York, and from 1893 to 1891 held same post in Trinity Church, Boston.

In 1893 was appointed director of the new School of Music, Yale University, and later became professor of music.

First became known through the performance of "Hora Novissima," an oratorio, presented in Boston and New York in 1893; this was also the first American work performed in the Worcester (England) Festival. Other compositions include a cantata, "Dream and His Love," which won the National Conservatory prize in 1893; a motet, "Adstant Angelorum Chori," won Musical Art Society prize, 1898; awarded Paderewski prize in 1901 with "Star Song" cantata. His operas are "Mona," which won the Metropolitan Opera prize of \$10,000 and was produced in 1915; "Fairyland," which won the National Federation of Women's Clubs' prize of \$10,000 and was produced in San Francisco, 1915. Besides these, has written many symphonies, overtures, songs, much church music and chamber music, many piano works and cantatas. Honorary Master of Arts from Yale; Doctor of Music, Cambridge, England; member of National Academy of Arts and Letters. Married Anna Ploessl, 1886. Present home in New Haven, Conn.

STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is today a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

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NEW YORK

Branches in London, Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va., and represented by the foremost dealers throughout the world.

mon hand saw, C. H. Coleman, U. S. M."
Maybe it only sounded like it.

* * *

Another discover-talent-with-a-yard-stick bobs up, this time in Los Angeles. The gentleman insists that he can ascertain the type of voice possessed by any one simply by measuring the head. Trouble is that it will be difficult to find tape long enough to measure the heads of some singers.

A. M. of San Francisco kindly sends a clipping from the *Examiner* which mentions a "violin solo played on com-

INDIAN SINGER
AIDS ST. LOUIS
LOAN CAMPAIGN



Princess Wahtawasso, Whose Vocal Gifts Were Displayed in St. Louis Recently

ST. LOUIS, Mo., Oct. 23.—One of the most interesting features of the singing publicity for the Liberty Loan in St. Louis was the appearance of Princess Wahtawasso, a full-blooded Penobscot Indian. The Bureau of Inspirational Songs and Music of the Eighth Federal Reserve District considers itself extremely fortunate in having had this young woman sing the Liberty Loan songs during the first two weeks of the campaign.

Princess Wahtawasso's real name is

Mrs. Thomas Francis Gordon, and she is doubly proud of her patriotism in view of the fact that she is a real American, and is married to Capt. Thomas Francis Gordon of the Forty-second United States Infantry. The Princess is the daughter of Joseph Nicola, who was the representative of his party before the State authorities during his lifetime. When a young girl the Princess was taken to Cambridge, Mass., where she obtained her education. H. W. C.

Ernest Davis and Marie Hughes Welcomed in Program at Camp Dix

CAMP DIX, WRIGHTSTOWN, N. J., Oct. 26.—On Saturday evening, Oct. 19, an audience of 1500 officers listened to a well-chosen program presented by two artists from the Activities Department of the Y. M. C. A. War Work Council. Marie Hughes of Cincinnati and Ernest Davis, formerly of the Boston Opera Company, accompanied by Gladys Ewart, gave their program to one of the most genuinely appreciative audiences of its kind before which any artists have had the pleasure of presenting a program.

Bernardo Olshanski Scores in Loan Concert at the Waldorf

Bernardo Olshanski, the Russian baritone, who is an artist-pupil of Louis Simmions, appeared at the Waldorf-Astoria on Saturday evening, Oct. 19, under the auspices of the Mexican Liberty Loan Committee. Mr. Olshanski sang several arias and songs in Russian in admirable style and was applauded to the echo. Clara Wullner provided splendid accompaniments for him.

Musical Course Inaugurated at Rutgers College

NEW BRUNSWICK, N. J.—Rutgers College has inaugurated a musical course at the institution and students are taught under Edward Morris, American pianist. Many students have already enrolled in the new class.

"The Paderewska of the Pampas"
"The Pianist of Beautiful Sonorities"
 said JAMES HUNEKER in the *New York Times*,
 Oct. 28th, 1918 of

GUIOMAR NOVAES



THE FIRST
 NEW YORK
 RECITAL
 OF HER PRESENT
 SEASON HER
 MOST SWEEPING
 TRIUMPH

Press Unanimous
 in Superlative
 Praise

JAMES HUNEKER in the TIMES:

Miss Novaes played with astonishing power and tonal beauty. She is the pianist of beautiful sonorities. Her color-gamut ranged from velvety blacks to scarlet staccato. The poise, the rich fruity touch, the technical surety . . . Chopin's too, too often heard first ballade in G minor, was the most satisfactory performance of the recital. Massively legato, as if sung by a French horn, the prelude in unisons promised musical richness, and it was forthcoming. The finale fluttered by as light as a feather, nevertheless ponderous to the crashing close. Paderewski's Nocturne in B flat, a charming composition, superior to the more popular Menuetto, and his Cracovienne were given with so much gusto and atmosphere that it would not surprise us if some enthusiast saluted the South American as the Paderewska of the Pampas.

W. J. HENDERSON in the SUN:

Miss Novaes was perfectly in sympathy with the real nature of the music. She did not puzzle herself, as Elterlein, Marx and other wise men did, in struggling to account for its irregularity of form, but just honestly played its contrasting melodies as she found them, and by so doing published clearly its changing and charming moods. Her reading was beautiful in that it eagerly sought for Beethoven's "melos" in every measure, that it was sane, simple and poised in artistic balance and that it disclosed itself in a bewitching series of tonal effects.

The high water mark of the recital, however, was the delivery of the Chopin ballade.

Under the fingers of this gifted young woman depth of tone seems bottomless. Whether she strikes out massive phrases in grandiose utterance or betrays Chopin's most tender confidences in the half-heard breathing of a whispered caress, she never gives the impression of sheer force or violent contact. Her velvet fingers plunge down into the cool depths of the keys as swimmers into the heart of a sunlit sea, and around them all is moist, lucent, radiant. The piano wooed, not assaulted, pours out for her its treasures of sound. It sustains tones marvellously. It sings like an organ.

Clarity always goes hand in hand with tonal outpourings in the playing of Miss Novaes. Hence, if you grant that for some inexplicable reason this ballade, which is admitted to be one of the compositions most intimately personal and introspective among Chopin's creations, revealed its secrets to this young player—or at any rate stirred her to real and deep emotion—you are ready to bow before such a performance of it as she gave yesterday.

HENRY T. FINCK in the EVENING POST:

They were preceded by Chopin's Ballade in G minor, which nobody in the world plays more inspiring than Miss Novaes does. The secrets of Polish music are revealed to this Portuguese girl as they have been to few artists, and it is needless to say that she thrilled her audience with the strains of Paderewski as she always does with those of Chopin. . . . In his "Fantasiestücke" she displayed the same lovely tone, illuminating phrasing and romantic spirit which would have hugely delighted the composer himself. She is a Schumann specialist, as she is a Chopin specialist. A Beethoven specialist, too! . . . She has a wonderful instinct for tempo, which, as Mozart, Wagner, and Grieg have remarked, is the chief test of thorough comprehension of a composition; an instinct which came to her aid also in the sonata on Sunday's programme, making it radiant with melodic beauty.

Steinway Piano

Management: LOUDON CHARLTON
 Carnegie Hall, New York

A Veritable Triumph
 for

MAURICE DAMBOIS

The 'Cellist Transcendental!

On October 29, 1918

UNEQUIVOCAL PRAISE OF THE PRESS

REGINALD DeKOVEN in the HERALD:

For beauty of tone, as well as mastery of the resources of his instrument, Maurice Dambois, who held the interest of a large audience at Aeolian Hall last evening, is scarcely surpassed by the great Casals himself; while the young Belgian player has greater warmth of temperament. Mr. Dambois makes his violoncello both sing and dance, and occasionally discourse in eloquent and moving speech, and there is no fine tonal effect which seems impossible to him.



JAMES HUNEKER in the TIMES:

It was pleasant to hear the plangent tones of Maurice Dambois's violoncello last night at Aeolian Hall. The gifted young Belgian virtuoso offered a program composed of French and Belgian music for his beloved instrument. He was at his best in the D minor concerto by Edouard Lalo, an effective work "grateful" to the solo performer. . . . The sonorous tone of Dambois and his technical handling were in happy evidence again. . . . But the fire with which he attacked the beautiful Lalo concerto, and the unaffected sentiment of his cantabile, displayed in the Introduction to the Rondo, proclaimed the serious artist. . . . As a solo instrument the violoncello is apt to induce weariness unless in the hands of a master. Maurice Dambois is a master.

EVENING SUN:

One thanked the kind saints—or whatever powers may have in their hands the scheduling of concerts—for the recital of Maurice Dambois last night at Aeolian Hall. For Mr. Dambois, who is a Belgian and a 'cellist of established artistry, gave his audience two hours of that peculiarly soothing beauty inherent in the strings of the 'cello. . . . Altogether, aside from his own revelation, Mr. Dambois's recital was something worth listening to.

Some of the most perennial of fame will have stuck fast to Mr. Dambois after last night, however, for his programme gave him an opportunity to display a beauty and clarity of tone and a feeling for the beauty latent in the strings of that instrument which not many play well but which has for its own few artists a less obviously singing but infinitely deeper path to expression.

The languorous intermezzo of the Lalo concerto and the deft precision of the rondo and the mazurkas of the concerto, the sonata, as well as from Mr. Dambois's own pen, became under his bow things of enchantment.

KATHARINE LANE in the EVENING MAIL:

The 'Cello of Dambois

All the world loves a 'cello. And the 'cello of Maurice Dambois has certain qualities in his long-fingered, artistic hands that lift it out of the class of conventional stringed instruments and turn a presupposed admiration into a real and spontaneous joy.

For this black-haired Belgian youth, playing often with closed eyes . . . draws a tone in singing passages such as perhaps no other living 'cellist can produce.

Obviously Maurice Dambois is gaining recognition as one of the world's greatest 'cellists.

Baldwin Piano

NEXT NEW YORK RECITAL
 AEOLIAN HALL

Thursday Night (Thanksgiving), Nov. 28th

Management: LOUDON CHARLTON
 Carnegie Hall, New York

BRITISH BOARD INTERPRETS COPYRIGHT ORDER OF 1915

Intended to Provide Protection Within Dominions for Americans' Unpublished Works—As to Published Works

MUSICAL AMERICA has received a communication from H. W. Gray of the H. W. Gray Company relating to a news item that appeared in several papers last March, which stated that during the period of the war American music publishers need not take out a separate copyright in Great Britain. Mr. Gray writes regarding this: "This statement was made owing to a misunderstanding of the copyright order of council of Feb. 3, 1915. The matter was finally brought to the notice of the copyright office in London and the enclosed circular (which follows below) was issued in consequence thereof." Mr. Gray points out that there has been considerable confusion, not only among the musical publishers, but also among book publishers. The circular reads:

BRITISH MUSEUM, LONDON: W. C.
6th September, 1918.

The issue of Circular M. Q. 1 having brought to light the existence of divergent interpretations of the Copyright Order in Council of the 3rd February, 1915, the Trustees of the British Museum have obtained an

authoritative ruling from the Board of Trade (Department of Industrial Property), who are the constituted official authority for dealing with the subject. The statement is as follows:

"The object of the Order in Council of 3rd February, 1915, was to provide protection, within the Dominions to which the British Copyright Act extends, for the *unpublished* works of citizens of the United States of America, and, by the issue of such Order, to obtain from the Government of the United States of America protection against reproduction by means of mechanical contrivances for the works of British subjects. (See paragraphs 2 and 5 of the preamble to the Order.)

"The operative part of the Order accordingly places American authors upon the same footing as British authors in respect of unpublished works, subject to certain conditions.

"In the case of *published* works the copyright conferred by the British Act is dependent upon the place of publication of the work and not upon the nationality of the author; and the Order of Council contains no provision making first publication in the United States equivalent to first publication in the parts of His Majesty's Dominions to which the Act extends. Cf. Article 2(a) of the Principal Order in Council of 24th June, 1912. American authors, therefore, can still only obtain protection in this country for their published works by first (or simultaneous) publication in the parts of His

Majesty's Dominions to which the Act extends, or in Allied or Neutral countries belonging to the International Copyright Union under the provisions of the Order in Council under the Copyright Act relating to the Foreign Countries of the Union."

This statement must accordingly be substituted for that contained in Circular M. Q. 1. Circular M. Q. 2 is unaffected by it, and remains in force. The Trustees of the British Museum have no power to modify the term of 14 days defined in the Act as constituting simultaneous publication; but if that period should at any time be altered by Statute or Order in Council, the provisions of the Circular would be automatically altered accordingly.

In order to establish to the satisfaction of the Trustees of the British Museum the fact that the conditions of "genuine publication" have been complied with, it will be necessary for agents delivering copies of American publications under the terms of the Copyright Act to deliver a signed statement to the effect that simultaneous publication has been made in the United Kingdom within the meaning of Section 35, Subsection 3, of the Copyright Act. Copies of such a statement will be forwarded to publishers and agents requiring them.

F. G. KENYON,
Director and Principal Librarian.

Lotta Madden, soprano, gives her New York recital at Aeolian Hall the evening of Nov. 15.

INDIAN BARITONE SINGS WORKS BY NATIVE COMPOSERS



Os-ke-Non-Ton, Indian Bass-Baritone

Os-Ke-Non-Ton, the Indian bass-baritone, who is studying voice with F. X. Arens, appeared on Oct. 10 at the meeting of the American Opera Club, Mme. van Klenner, president, in the ballroom of the Waldorf-Astoria. The singer scored in three songs by American composers—De Koven's "Armourer's Song" from "Robin Hood," Eleanor Smith's "The Quest" and Huhn's "Invictus"—accompanied by Romualdo Sapiro. His rich, manly voice and dramatic temperament stood out in "The Quest" and he received a hearty reception from his many hearers.

In introducing Os-Ke-Non-Ton Mme. von Klenner alluded to the rare opportunity of hearing songs by American composers sung by a real, aboriginal American. After his appearance he received a letter from Mme. van Klenner thanking him for his performance and thanking his teacher, Mr. Arens.

NINA MORGANA

Successful Début in Song Recital of
the Brilliant Young American Soprano
at Aeolian Hall, October 24, 1918.

Miss Morgana's Song Recital

APPLAUSE, many encores and a profusion of flowers testified to the pleasure of a numerous audience at Aeolian Hall last evening on the occasion of Miss Nina Morgana's appearance in song recital. Like many other sweet singers, she comes in the category of "pocket" prima donnas. She has a very attractive appearance and a voice of considerable range, much sweetness and flexibility. She pitches it with perfect accuracy and has a surprising command, both of coloratura and dramatic expression, for one so young. She sang the Cavatina from "La Sonnambula," "Come per me sereno," with bird-like facility and was encored with enthusiasm.

In songs by Saint-Saëns, Reynaldo Hahn and Chaminade, Miss Morgana sang with equal ease and felicity of expression, and her group of modern Italian songs displayed good dramatic sense and, when necessary, smoothness of style, though her voice and method favor crisp staccato passages.—*N. Y. Herald*.

In the evening at Aeolian Hall, Nina Morgana's soprano recital attracted a sympathetic audience, which manifested emphatic approval of her brilliant singing of Bellini's Cavatina from "La Sonnambula" and a group of beautifully contrasted numbers by Chaminade, Reynaldo Hahn and Saint-Saëns, which disclosed many exquisite qualities in her admirably colorful talent. Veracini, Astorga, Innismurray, Kurt Schindler, Roxas, Burgmein, Chadwick, Mana Zucca and Woodman were all represented in the widely diversified program, and one of the most successful of the selections proved to be Alberto Bimboni's "Le Citté," a glorious little cameo, which with the composer at the piano brought forth instant manifestations of approval from the audience.—*N. Y. Telegraph*.



A VERY large and friendly audience filled almost to capacity Aeolian Hall last evening at Miss Nina Morgana's recital. The well arranged program comprised Italian, French and American songs, in which the singer was evidently equally at home.

The most pretentious number was "Come per me sereno" from "La Sonnambula," a very difficult coloratura piece, in which Miss Morgana disclosed qualities that should quickly place her in the first rank among our younger concert singers. The singer's delivery, both in the legato passages of the largo and in the bravura of the cabaletta was admirable.—*Evening Telegram*.

A young soprano who has been heard here occasionally in the last year or two, Miss Nina Morgana, gave a song recital in Aeolian Hall last evening. Miss Morgana has a fresh, silvery voice, and evidently a natural feeling for the graces of Italian singing.—*Evening Globe*.

Last night at Aeolian Hall she joined the ranks of the serious artists with a regular song recital. Miss Morgana's voice is most pleasing when she uses it rather softly. With her command of phrasing and generally effective delivery, she can interpret almost any song successfully.

Yesterday she was equally encored in her French, English and Italian groups. Of the unfamiliar material, the "Pallidi Sogni" of Emilio Roxas stood out prominently.—*Evening Mail*.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

What Life in Training Camp Means to This Musician

Dear Friends of MUSICAL AMERICA:

Not since I left New York has an opportunity presented itself whereby I might sing "Pagliacci" or "Vision Fugitive"—nor has anyone conversed with me along the line of early Italian composers. No, I have been unable to sing German *lieder*, and all these things had a great place in my life. With a suddenness I was thrust from the lofty (and oft-times insecure) plane of a musical atmosphere—where only smiles, gay, happy, harmonious smiles existed—down into the plane of rugged camp life. Just as many others have come to know plain simple life, I realize how important it is for one, delving into the artistic realm, to be sure that one foot, at least, is planted firmly upon the earth—that one firmly grounded principle is the foundation upon which the musical education is to be planned and erected. As I sit here an army of khaki is going past me and I cannot help my desire to reach out and offer my sympathy to the unhappy artist who built his musical education upon clouds and dream-clouds. There is many a person in this great American training camp who is face to face with reality and who only a short time ago would have not believed that his delicate nature could have stood the military discipline. Yet here we are, all of us—some delicate and others rugged—yet all slowly but surely getting into the swing of this great training, each having his own battle and each, with very few exceptions, winning the greatest battle of his life. For the world will be made anew, and men's hearts will be more sympathetic and music will mean more, when all will awaken some day to the news of peace. Soldiers crowd around the musicians, and the songs that are ringing at all times would do your hearts good. Men and boys with all kinds of voices join into this atmosphere of American enthusiasm, and the important part which music plays is being felt keenly by everyone. No, I don't sing my heavy, classical songs, but the simple melodies of present and past are taking their places—and I am happy in this change.

With best wishes,

(Private) RALPH LEO.
Marine Training Camp,
Paris Island, S. C., Oct. 22, 1918.

Criticism of Anthem Not Pro-German

To the Editor of MUSICAL AMERICA:

In a recent issue of your paper was printed a letter in which I expressed my views in regard to the "Star-Spangled Banner." Since then various letters on the same subject have appeared. I have refrained from contradicting some of the statements contained in them because I believe this to be scarcely a time for controversy on a patriotic matter, but, as one of your correspondents has thought fit to class as pro-German those whose sole aim is to improve the hymn of our great country, I feel I must again appeal to you for a little space. If true, loyal Americans in their efforts to improve their country's anthem are to be branded as pro-German, then I venture to say that nearly all of us should be confined in a military prison till the end of the war.

We have been made aware of the fact

that for years Germans in this country have been doing all in their power to poison our minds against the British. How well they have succeeded is plainly to be seen. What gives a German more delight than to hear us give expression to hatred of our best ally and his bitterest enemy? This is just exactly what we are doing when we sing some of the words contained in the "Star-Spangled Banner." If such things do not "hurt the conscience," then it is not because we are any better or loyal Americans, but because we have no conscience at all. Not long ago I read a letter from an American soldier in England in which he said that the "Star-Spangled Banner" was "all wrong" and "ought to be rewritten." This from a young man who had been taught to despise the English! I have no doubt that when the boys come home there will be many others ready to express such views; and as regards the melody, we may argue the subject until we are blue in the face, but the fact remains that the range is too great for any but trained or unusual voices.

May I conclude with the opinion expressed by Adair-Fitzgerald in "Stories of Famous Songs"?—"In a national air worthy of the grandeur of a great nation, simplicity and strength should be dominant features, but none of the pieces I have mentioned ('Star-Spangled Banner,' 'Hail Columbia' and 'Columbia, the Gem of the Ocean') exhibits these qualities; in fact, they are wofully commonplace. The great American hymn has yet to be written. Fame and fortune await poet and musician alike who shall step into the breach to sing their country's glories."

R. R. ROBERTSON.
Springfield, Mo., Oct. 24, 1918.

German Propaganda in Music

To the Editor of MUSICAL AMERICA:

Permit me to endorse the view expressed by some of your correspondents that we can get along very well without the use of music by German composers. We have so long been subjected to propaganda tending to make us believe that no music was worth considering unless it emanated from a German source that we did not know that America produced any music and had no other standard from which to judge.

I say "we" in the editorial sense only. For myself I was early taught to distinguish the difference in the characteristics of the musical idioms of various nationalities, and the mental processes by which musical ideas were thought out.

This country has undoubtedly been subjected to pro-German propaganda in music as in everything else. The intense egoism of the Germanophile has been nowhere more insidious nor more prevalent than in music. But we have as bright minds in this country as in any other; in fact, this war has demonstrated that we are stronger in resources, whether physical or mental, than other peoples. Given the opportunity, we are able to solve any problem presented. The German "superman" has been proved to be a myth.

American composers have set a new standard, not yet fully recognized, but fast becoming so, which involves a virility all its own, and as time will demonstrate, a true artistry of finer fabric than has been evolved by the cumbersome and mechanical rules governing the German school of thought. It remains for conductors and teachers to study American compositions and give them prominence, so that the free American spirit may be demonstrated.

D. W. MILLER.
Norwood, Ohio, Oct. 15, 1918.

Musicians Must Give of Their Best

To the Editor of MUSICAL AMERICA:

It is a fact well established that music is largely instrumental in making the world safe for democracy, and because

of this fact both managers and artists should become imbued with the idea that to them will revert much of the credit of our winning the war, because of the rest and relaxation they have accorded the overwrought nerves of a fighting nation.

The great humanitarian work done by our country in the past two years has been due largely to the unselfish, untiring and unrelenting efforts of the very class of persons that has heretofore been criticised as being of the useless, frivolous, spendthrift and society type. These persons to-day need no one to plead for a place in the sun for them, for their efforts and accomplishments have placed them above criticism. Nothing else soothes tired nerves, calms mothers' fears, relieves fathers' cares, sisters' loneliness and brothers' anxiety as music does, and it is to be hoped that our artists recognize now more than ever the necessity for better programs, better renditions, better accompanists, even better gowns and betterment in all the factors which contribute to the success of a performance. First, because such improvement will be necessary to rouse audiences fagged by war-time cares, and secondly, because only performances so improved are at all likely to secure for an artist the evidences of appreciation needed to make for a successful evening.

Ask the managers to send out none but the best artists until they are assured of the public interest along this line of recreation. Once the restful effect of a good ninety-minute program is felt, no effort other than a simple announcement will be needed to bring out the S. R. O. sign.

This coming season is going to be America's time of greatest opportunity musically, as well as commercially, financially and constructively, and let us all hope the results will prove that our artists and managers have been alive to the occasion.

JOHN L. PORTER.

Pittsburgh, Pa., Oct. 21, 1918.

Slips of the Illustrator's Pencil

To the Editor of MUSICAL AMERICA:

I was very much interested in reading Mr. Freund's entertaining article about Patrick Gilmore in the Oct. 5 issue of MUSICAL AMERICA, but may I be so bold as to point out one little slip that he made? (It does us lesser lights so much good to trip up the greater ones on a mistake now and then.) Mr. Freund says, "With that, he insisted, as I had no piano in my office, upon taking me right off to hear the music." Now right here, my dear Mr. Freund, I must respectfully beg to differ with you, for, in the picture accompanying the article, right behind Gilmore, who stands with arms uplifted exclaiming "I have had a vision!" I can plainly see a large square piano piled high with music. With such evidence in sight you will have to think up a better excuse for going over to the café of the Brunswick Hotel and filling up on champagne.

And speaking of pianos, did you ever stop to think what a time the poor illustrators do have anyway when they attempt to put a lid on a grand piano? Artists who can draw accurately almost anything from a peanut roaster to a cathedral invariably fall down when they try to draw a grand piano with the lid up, and they always insist that the lid shall be up, regardless of the fact that it hardly ever is except on the concert stage. They get the lid in all kinds of shapes and curves, at all sorts of angle, and on all sides of the piano but the right one. Then there are the graceful young ladies playing the harps which you frequently see in the magazines. They are pretty and graceful enough to suit the most critical and the harp looks rich and beautiful, but, oh, so many, many times have I noticed that the accomplished player is sitting on the wrong side of the harp! Speaking of harps, have you ever noticed how people

play harps in moving pictures? They seem to have a technique all their own, which consists mainly of sweeping the tips of the fingers over all the strings (they seem to be very fond of *glissando* effects) and waving their arms in the air. But maybe you do not concern yourself about such frivolous amusements as the movies.

HENRY M. RUDESILL.
Hutchinson, Kan., Oct. 9, 1918.

Disagrees with Mr. De Koven on Use of the Bass Trombone

To the Editor of MUSICAL AMERICA:

It is an unquestionable fact that the New York *Herald* has an excellent critic in Reginald de Koven, and his articles about the French orchestra are really interesting and informing.

I was at both of the concerts of this fine orchestra and I quite agree with Mr. de Koven in everything that he wrote about the qualities of certain instruments. However, there is one point on which I do not agree with him, and I believe that other musicians who have written extensively for symphony orchestra will agree with me when I say that the bass trombone can never take the place of the bass tuba.

In the first place, the quality of the two instruments is entirely different. In the second place, there is no bass trombone made that can reach the lowest "E" of the bass tuba. In the third place, you cannot get the proper kind of *legato* out of any kind of a trombone, and that is why the tuba is so valuable in covering up the faults of the trombones.

Without meaning to be unpatriotic, I want to give as an example the beginning of the Magic Fire music from Wagner's "Walküre." The composer uses both the bass trombone and the bass tuba. All the trombones descend the scale until the fourth measure. The tuba ends with its lowest "F," while the bass trombone goes up a minor seventh. Of course, this passage does not illustrate *legato*, but there are other passages in the same work, notably in the 104th measure of the farewell from "Brünnhilde," which would be impossible on a bass trombone.

I cannot see how a composer of Mr. de Koven's standing can term all tubas as having a "croaking" quality. It is true that an amateur can spoil the tone of a fine instrument, but the players in our fine orchestras give nobility to this valuable instrument.

ALEX M. JARECKIE.
New York City, Oct. 22, 1918.

Corrects Correspondent's Error

To the Editor of MUSICAL AMERICA:

You were good enough to print in MUSICAL AMERICA on Oct. 12 an appreciation of Aleander Sklarevski, the Russian pianist, written by Mr. Jamieson, your local correspondent. Mr. Sklarevski desires me to convey to both you and your correspondent his sincere thanks for your kindness. At the same time he wishes me to point out a mistake which has caused him considerable embarrassment.

The article states that he is intimately acquainted with both Paderewski and Godowsky. Unfortunately, Mr. Sklarevski has not the honor of knowing personally either of these distinguished virtuosi, and he is sorry if he gave your correspondent that impression. He has as yet some difficulty in speaking or understanding English (which he hopes to overcome soon) and he attributes the mistake to this.

F. A. REGAN,
Secretary for Alexander Sklarevski.
Vancouver, B. C., Oct. 23, 1918.

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"The German Myth"

"The German Myth" a "Marvelous Exposé"

To the Editor of MUSICAL AMERICA:
Permit me to express my most hearty admiration for Mr. Freund's editorial in the Fall Issue. It is a marvelous exposé of all German sham superiority and was just what we all needed to realize our own American independence in music as well as other things. I have read and re-read the article several times with keen enjoyment. Most sincerely, PAUL ALTHOUSE.

New York, Oct. 24, 1918.

Atlantic City Club's Appreciation

To the Editor of MUSICAL AMERICA:

I cannot refrain from expressing my appreciation on behalf of the most commendable of all musical magazines now before the public. No one has ever published or circulated so beautiful and interesting an issue as your Special Fall Number. Mr. Freund deserves the praise, good will and endorsement of the whole music-loving community.

The Crescendo Club of this city, Mrs. August Bolte, president, votes congratulations and extended years of health and prosperity to the venerable editor and staff of MUSICAL AMERICA.

J. VIRGINIA BORNSTEIN,
Crescendo Club.
Atlantic City, N. J., Oct. 26, 1918.

Congratulations Upon the Fall Issue

To the Editor of MUSICAL AMERICA:

Accept my hearty congratulations upon the magnificent Fall Issue of MUSICAL AMERICA. It is the very finest thing of its kind I have ever seen.

Mr. Freund's strong article on "The German Myth" is published at just the right time.

With my very kind personal regards.
PAUL E. BECK,
State Supervisor of Music.
Harrisburg, Pa., Oct. 25, 1918.

To the Editor of MUSICAL AMERICA:

I would like to express my appreciation of your extraordinary success in summarizing the essentials in Mr. Freund's article, "The German Myth," and in disposing of that myth which trailed its clumsy, treacherous shadow over many of even our most discriminating musicians and art lovers.

You have presented the most powerful synthesis of the Teuton illusion and delusion that I have seen from any pen and any viewpoint. All of us who have received our whole education in America and yet who have lived in Europe from time to time have bumped up against those who have tried to "express their sorrow" that we knew not the "atmos-

sphere" of a German master! Such people until now have not realized that our place of education was chosen because we saw the light of America long before a war made us see it. I have friends who have tried to reproduce the foreign "atmosphere" by interlarding their sentences with words possessing the sacred foreign sounds and constantly forgetting, or never knowing, that their mother tongue of English has richer atmospheric sounds than any other, and also forgetting—to quote from my "Way of My Mind"—that "atmosphere is largely made by people who dream hard and work harder."

It is my hope that you will throw Mr. Freund's sure-to-be-famous editorial into pamphlet shape and let us have a chance to distribute it far and wide.

T. CARL WHITMER.
Pittsburgh Musical Institute,
Pittsburgh, Pa., Oct. 26, 1918.

To the Editor of MUSICAL AMERICA:

I want to express my admiration for the wonderful article in your issue of Oct. 19, "The German Myth." It is a superb arraignment of the Prussians and I do hope you may be persuaded to put it in pamphlet form. I would take the greatest pleasure in sending out a lot of them. I think it would do a great deal of good. Mr. Ditson entirely shares my admiration of the article.

(Mrs. Charles H.) A. M. DITSON.
New York, Oct. 29, 1918.

To the Editor of MUSICAL AMERICA:

I wish to express my appreciation of Mr. Freund's article, "The German Myth," appearing in this issue of your magazine. "The German Myth" should be in the houses of American citizens everywhere. It certainly shows how we have been hypnotized into believing things that never existed.

We all enjoy every number of MUSICAL AMERICA and appreciate the good work you are trying to do for this country.

Mrs. H. W. MILLER.
Omaha, Neb., Oct. 21, 1918.

MUSIC TEACHERS TO MEET

National Association's Plans for Coming Annual Convention in St. Louis

The Music Teachers' National Association will hold its fortieth annual meeting at the Hotel Statler, St. Louis, on Dec. 30 and 31 and Jan. 1 next. A long list of speakers is announced and the three days' session is filled with educational and social attractions. Special conferences will be devoted to American music, organ and choral music, commun-

nity music, history of music and libraries, public school music, standardization and affiliation of music teachers' organizations. There will be abundant opportunity for discussion, especially in the conferences on voice and piano teaching. The Associated Musicians of St. Louis are making elaborate preparations for the entertainment of visitors.

Membership in the Music Teachers' National Association is open, upon payment of a small fee, to all interested persons, and full particulars may be obtained from any of the following officers:

President, Charles N. Boyd, Pittsburgh; vice-president, Leon R. Newcomb

College, New Orleans, La.; secretary, William Benbow, Buffalo, N. Y.; treasurer, Waldo S. Pratt, Hartford, Conn.; editor, Karl W. Gehrkens, Oberlin Conservatory, Oberlin, Ohio; J. Lawrence Erb, University of Illinois, Urbana, Ill.; Calvin B. Cady, Portland, Ore.; D. A. Clippinger, Kimball Hall, Chicago; R. G. McCutchan, DePauw University, Greencastle, Ind.; Charles L. Seeger, Patterson, N. Y.; Kate S. Chittenden, New York City; Charles H. Farnsworth, Teachers' College, Columbia University, New York City; George C. Gow, Vassar College, Poughkeepsie, N. Y.; Arthur L. Manchester, Georgetown, Tex., Southwestern University; and Ernest R. Kroeger, Musical Art Building, St. Louis.

When Lazaro and His Associates Visited Colorado Springs



THE above photograph was taken last month at the estate of Mrs. Spencer Penrose at Broadmoor, Colorado Springs, when Hipolito Lazaro, the Spanish tenor of the Metropolitan Opera Company, appeared there in his very successful concert. Mr. Lazaro is shown seated in the first row. Standing behind him is his able accompanist, Alberto Bimboni and toward the left, standing, is Arthur Spizzi, Mr. Lazaro's valued personal representative.

of the Dublin Corporation. Mr. McCormack went last week to his home at Stamford, Conn., cancelling engagements to sing. Before leaving New York he sent to the *Freeman's Journal* in Dublin a cable message saying he would provide for the ten children of Mr. and Mrs. Foley.

Haywood Pupils Win Laurels

Mrs. Frederick H. Haywood, soprano, and James O. Boone, tenor, were the featured soloists at the Hawn School Alumni Association's concert, Oct. 12. Both singers won laurels through their artistic delivery of interesting works. Mrs. Haywood's singing proving especially effective in "Ouvre tes yeux bleus" (Massenet) and "I'll sing thee songs of Araby," and Mr. Boone was at his best in several Negro Spirituals by Burleigh. Artists from the Haywood vocal studios who are appearing successfully in various concerts include Lillian Durkin, contralto, and Reba Dal-Ridge, dramatic soprano, who won praise at the concert given by the Knickerbocker Club in Brooklyn, Oct. 23. Many of Mr. Haywood's pupils have been active in patriotic concerts. Mr. Boone appearing frequently throughout the summer at Fort Slocum, Camp Edge, the Broadway Tabernacle and the Soldiers' Club, where he was heard, Oct. 20, with Mrs. J. Harrison Irvine as his accompanist.

Louis Graveure Scores with Fay Foster's Song, "My Menagerie"

One of the most delightful moments in Louis Graveure's recital on Oct. 26 was his singing of Fay Foster's "My Menagerie." The applause following the song was so insistent that the artist was obliged to repeat it. "My Menagerie" was introduced by Mr. Graveure about a year ago, and since then has been sung on many programs throughout the country.

J. P. Scott Returns to New York

John Prindle Scott, the song composer, has recently returned to New York. During the summer he roughed it, "doing his bit" in haying and other agricultural pursuits. At the same time he kept in touch with music by conducting a community chorus at MacDonough, N. Y., where he spent the summer.

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THE WISE FORGET	High G _b	.40
by Alice Reber Fish		
DO NOT GO, MY LOVE	High F _# m.	.40
by Richard Hageman		
PIPES OF GORDON'S MEN	High F _m . Low D _m .	.40
by William C. Hammond		
LONG AGO IN ALCALA	High A _b . Low F	.25
by André Messager		
O BOCCA DOLOROSA	High F _m . Low D _m .	.40
by Gabriele Sibella		
WHEN THE BOYS COME HOME	High E _b . Medium C.	.35
Low B _b by Oley Speaks		

These songs will be featured in Mr. Althouse's October tour of seventeen recitals.

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How Shall We Deal with Music Needs of the Soldier-Farmer?

Educator Points Out the Love of Singing That Has Been Cultivated in the Army and Asks How Music Profession Plans to Meet This Need When the Soldiers Return

By MAX SCHOEN,
East Tennessee State Normal School

FOR two very significant reasons the Government, in facing the serious problem of after-the-war reconstruction, is turning its thoughts to the land. First, many of the soldiers, after months and years in the open air, will be averse to the thought of taking up once more the life in factories or workshops or offices with which they formerly believed themselves content. Second, the war has impressed upon the whole world the vital importance of adequate food supplies. The plan is to accomplish this through restoring the returned soldier to the land.

While this plan is feasible and practical, various side issues and problems arise that must receive full consideration if the plan is to prove fully effective. One of these issues concerns music, and it will probably fall to the music profession to consider it.

The problem of music here presents three aspects: That concerning the soldier coming from the city to the farm; that affecting the soldier coming back home to the farm from camp or battlefield; and the boys from the open country now in school in the Students' Army Training Corps.

In the columns of MUSICAL AMERICA the writer has a number of times pointed out the fact that it is precisely those elements that make life attractive in the city that are most conspicuously absent from the farming community, and that music is a very important asset in rural

life improvement. The metropolitan takes his music for granted—at home, in the park, in the church, at the social function, at the lecture, and at various types of public meetings and celebrations. These facts suggest a serious question concerning the city youth whom the Government plans to convert into a farmer. All the musical influences to which he had been accustomed in the city, and which he took for granted as a natural part of his daily life and environment, will be absent from his new life as a farmer. Will he be willing to relinquish this phase of his previous life, and if not, what means will be or can be utilized to supply him with these art influences, in order to keep him contented and happy in his new surroundings?

Problem of the Farmer-Student

A problem of more serious proportions looms up when we consider the farmer-soldier on his return to the land.

Students of rural life are gradually beginning to realize that dissatisfaction with life on the farm is due largely to the lack of opportunities for social and intellectual recreation and not entirely for reasons of a physical nature, and I need but refer here again to the tremendous love for music existing among the people of the open country and its importance as one phase of rural social and intellectual reconstruction. This situation is bound to demand more serious consideration after the war than ever before for many very evident reasons.

The gregarious side of army life is bound to have a very marked effect and to mean a great deal to the young man

from the small country community. We know from what social workers among the soldiers tell us that the country boy is often very sensitive to this enormous change from an isolated rural neighborhood to the closest contact possible in a community which is literally a real city. What result is this likely to have upon the social needs of the men from rural districts? It is to be expected that many of them will not be content again in the country. They will have developed cravings that the country-life environment cannot satisfy.

One of these social needs and one of the cravings that the farmer boys will have developed is closely connected with music. A very great part of the social life of the soldier in the camps centers around music, directly in such activities as mass singing, musical concerts and entertainments, and indirectly with attendance at theatricals, religious services, etc. I need not dwell here upon the extended musical horizon that is opened up to the farmer boy in camp nor upon the new and, in most cases, undreamed of musical experiences with which he comes in contact. The old country singing school and the little poor music in the country church with which he is familiar as his only musical experiences at home will fade into complete insignificance. The serious question then again arises, Will the returning farmer-soldier be willing to take up again the old life, and how will it be possible to supply him with at least part of the musical atmosphere to which he had newly become accustomed and which he will not be willing to entirely relinquish?

Opportunity for Widening Music Field

The problem discussed above grows in significance when we consider the activities of the young men now in the Student Army Training Corps in the colleges and universities over the land. In the South a very large per cent of these young men come from the farm—it is safe to say, at least sixty per cent. In a circular issued by the Committee on Education and Special Training of the War Department to institutions where sections of the S. A. T. C. are located, the request is made that group singing be encouraged in all these units. The circular says:

"In a number of units of the vocational section of the S. A. T. C. special attention has been paid to group singing with very encouraging results in the enhancement of morale. The committee desires to extend this to all units of the S. A. T. C., through the co-operation of the commanding officer of each unit, the head of the institution, and such members of the faculties as may be interested in the subject. The Committee has, accordingly, requested the Commission on Training Camp Activities to extend to all units of the S. A. T. C. the work in group singing which it has hitherto conducted in the army cantonments."

This is the most wonderful opportunity ever offered the music profession in the higher institutions of learning for the spread of the benefits of singing to every nook and corner of the land. In the school with which the writer is connected the unit receives three hours of training weekly, besides daily singing in chapel, and plans are now being developed for various other forms of musical activity. Every one of the men in this unit hails from the farm. In answer to the question that was put to the men by the writer concerning their new experiences with music and its probable effect on their status on the farm after the war, the general answer was that "either the opportunities for musical recreation on the farm will have to be extended or the boys will leave home."

Does it not seem reasonable to assume that the new experiences will have a similar effect on all the young men in the S. A. T. C. from the rural sections of the land? And if so, we must again ask ourselves the question, What means and methods are available to meet the new demand?

Possibly the music profession will maintain that this is a matter for the rural sociologist to worry about. It is. But is it not also the greatest opportunity ever offered the music teachers of the land to make legislators realize that music presents a real live social and political problem in a land the main population of which is engaged in rural pursuits, and is not also the moment most ripe for the introduction of music into those sections of the land where it is most needed and most appreciated?

What will the music profession do with this opportunity?

Ada Chadwick, the young violinist, of Springfield, Mass., has recently been playing in the camps including Fort Hamilton, Camp Meade, where her brother is stationed, and the Armory Y. M. C. A. hut in Springfield.

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Making the Other Man Sing

The Music Director No Longer a "Professor" — Strong Feeling for Rhythm and Magnetic Personality the Requisites for Success with Soldiers — Y. M. C. A. Needs Many Song Leaders—Latter Proving Social Significance of Even Crudest Music

By SIGMUND SPAETH

WAR has brought about some unique situations and created some unique jobs. In no field has it so completely upset theories and traditions as in that of music.

Time was when a "music director" meant a highly trained specialist, a "professor" in the best sense of the word, a man fitted by heritage and education to perform a task of acknowledged difficulty and complexity. Today the United States Army is full of "music directors" who could not by any stretch of the imagination be called "musicians," but who are efficiently meeting a new need which the old-fashioned "professor" would probably never have appreciated. And these men are by no means limited to the army. They are appearing gradually in the industrial plants of the country, in various community centers; in short, wherever there is work to be done that demands the co-operation of music.

For if the war has proved one thing completely, it is that the mysterious combination of rhythm, melody and harmony has a constant and definite effect upon mankind, an effect which may be classified equally as recreation, as physical and mental stimulus or as leading to the preservation of morale.

The demonstrators of this new art-science of communal music are in many cases to be found in the uniform of the Y. M. C. A., although some of its most successful exponents have come directly from the military and industrial ranks. It is essential that a music director of the new school should be thoroughly and completely a man, physically and spiritually fit to command the respect of his fellows. Next to this inherent manliness the most important asset is an engaging personality, that indefinable magnetism which finds a quick and willing response in any audience. Musically the one real need is a good sense of rhythm. Sufficient voice to start a song is assumed, but the art of a soloist is quite unnecessary. It is the music director's job to make other people sing, not to sing for them himself. Similarly the ability to play an instrument is by no means required, although it is always helpful.

Marshall Bartholomew, who is the musical recruiting secretary for the Y. M. C. A., has said that successful music directing is ninety per cent personality and ten per cent training. He adds that, given the ordinary qualifications, this training can easily be acquired in one

week under the direction of Robert Lawrence.

An Endless Chain of Song Leaders

The music directors' training school, centering in New York, but with branches in several other cities, is another unique product of the war. In it a man learns the technique of "hike singing" and the knack of making soldiers supply their own music on the march. At the same time he acquires a system of directing and a répertoire which he can easily pass on to any number of assistants. Thus the training school has started an endless chain of song leaders, each of whom is producing others of his kind.

The répertoire? It contains only the songs that everybody can be expected to sing, the standard patriotic numbers, familiar folk music of the "Old Black Joe" type and such proved military successes as "The Long, Long Trail," "Pack Up Your Troubles" and "Joan of Arc." Every director is at liberty to add to his répertoire without limit, and he soon finds himself able to respond to almost any request from almost any audience. But he never loses sight of the basic list of easy songs approved by the United States Government and already consistently in use for the creation of a singing army.

All kinds of men have come to Robert Lawrence's training school to get the few simple pointers that turn them into efficient music directors of the new type. The Y. M. C. A. is recruiting business men, former college cheer leaders, bank clerks, choir singers, salesmen, actors, teachers and car conductors, all to fill the same great need. The manager of a big New York department store attended the training school for a week, just to see what he could get out of it. Now he begins every working day by leading several hundred of his employees in singing, and the results accomplished in his store have jumped perceptibly as a consequence. Many an overseas "Y" secretary, waiting for his passport in New York, has taken the music directors' course as a mere formality, only to discover that his greatest talent lay in this unique method of controlling men, a talent which was, of course, put to immediate and effective use on the other side.

Military orders nowadays contain many a reference to singing on the march. In most camps the men are given their musical training as a regular part of the military drill. They are taught to sing in strict march time and then, under the leadership of men chosen from the ranks or from among the non-commissioned officers, they apply their training to good purpose on the actual "hikes." The "last long mile" has become almost a myth through the very song that popularized the phrase. A strong spirit of competition has been



SIGMUND SPAETH,
Y.M.C.A. Song Leader

imagination be called "musicians," but who are efficiently meeting a new need which the old-fashioned "professor" would probably never have appreciated. And these men are by no means limited to the army. They are appearing gradually in the industrial plants of the country, in various community centers; in short, wherever there is work to be done that demands the co-operation of music.

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developed, companies and even whole regiments vieing with one another in their efforts to put more "pep" and harmony and good old noise into their singing. The music director who has brought out such impulses in men who never before thought of using their voices in song has a satisfaction intrinsically as great as that of the highly trained conductor of a great orchestra or band.

But let no one confuse the musical with the social significance of this work. From the standpoint of pure art, little can be claimed in its favor. Nor can it fairly be argued that the musical appreciation of America is being increased by such communal singing. The value of the song leader is in proving the social significance of even the crudest music rather than the musical significance of a highly elaborated socialibility.

That is why the new music directors of our military and industrial armies are not necessarily musicians and do not pretend to be musicians. By the very lack of such a pretension they come closer to the hearts of their fellow men than the greatest artist possibly could. They are men able to turn music to practical account, not musicians following out a theory of human responsiveness.

Perhaps the most remarkable fact in the whole history of the music directors is that so few of them realized the extent of their gifts before they took up the work. Many a man who was willing enough to do his share of "close harmony" in a crowd refused to admit that he could get up before 1000 people and make them all want to do the same sort of thing quite spontaneously.

But, among other things, war has destroyed self-consciousness, particularly the Anglo-Saxon self-consciousness, which is the most virulent type. Men who once would have hesitated to open their mouths at a committee meeting are now making speeches on street corners and calmly facing audiences of all kinds and sizes. So the music director soon finds that with the elimination of self-consciousness, everything becomes easy. The potential response is always there, and it only requires sincerity and spontaneity on his part to draw it out.

To-day the Y. M. C. A. needs 200 men of this caliber to carry on the work of the music director, and before the winter is over there will be room for 500 to 1000. For even after the war is over

and the armies are disbanded, there will be a tremendous demand for musical leadership in every American community.

With the rapid development of music in the industrial plants as well as the training camps, there is an immediate and crying need for recruits, a need which Marshall Bartholomew, Robert Lawrence and their associates are doing their best to fill. Every Y. M. C. A. headquarters in the country has become temporarily a recruiting center for the particular type of man wanted for this particular type of war work. It is by no means volunteer service, for every music director earns and is paid an adequate salary. If the present drive is successful (and reports from Mr. Bartholomew's office at 347 Madison Avenue, New York City, indicate that it will be), the United States will be permanently equipped with the surest and most successful system of making music a vital factor in human companionship and mutual understanding.

The First Biltmore Friday Morning Musicale was scheduled to take place at the Biltmore Hotel on Nov. 8. The artists to appear on this occasion were Anna Case, soprano; Mischa Elman, violinist, and Louis Graveure, baritone.

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BANGOR MEN WILL FINANCE FESTIVAL

Postponed Event Will Take Place Under Commercial Club Auspices

BANGOR, ME., Oct. 30.—The organization of the Eastern Maine Music Festival, of which William R. Chapman is conductor, is one of the leading events of the autumn. In September a committee from the Chamber of Commerce secured a guarantee fund of \$3,000 for the festival and the dates of Oct. 3, 4 and 5 were announced. Then came the epidemic, which postponed the festival.

Late Monday afternoon, at a meeting of the directors of the Eastern Maine Festival Association and directors of the Bangor Chamber of Commerce arrangements were completed for taking over by the latter the management of the annual Maine Music Festival. Hon. F. O. Beal, who has been president of the Eastern Association since its foundation in 1897, will serve in an advisory capacity as honorary president. The new board of directors will be composed as follows:

A. Langdon Freeze, Henry W. Cushman, Harry A. Chapman, Douglas A. Crocker, Adelbert W. Sprague, Harold Hinckley and Harry W. Libbey, the three last named being continued from the former board. Messrs. Hinckley and Libbey are also directors of the Chamber of Commerce.

Director Chapman is now in New York and as soon as he sends verification of the dates of Nov. 18, 19 and 20 for the Bangor concerts, the new organization will begin immediately to make the necessary arrangements.



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First of the patriotic musicians of this city to offer their services for the overseas entertainment of the soldiers are Mary Chase Weston and Isabel Bancroft Weston of this city, who left recently for New York to report for duty to the Y. M. C. A. in the division of entertainers. Mary C. Weston is a well-known violinist and former vice-president for Maine of the Musical Association of America. Isabel Weston is an accompanist whose work has brought forth much commendation. J. L. B.

SHIP'S MUSIC LOST

S.S. America Needs New Equipment of Phonographs and Records

Robert Struthers, a Y. M. C. A. secretary on the S.S. America, which sank at her pier in an American port on Oct. 16, called at the headquarters of the Phonograph Records Recruiting Corps, 21 East Fortieth Street, New York, recently to ask that organization's help in resupplying the 1000 sailors aboard the warship with phonographs and records to replace those they had lost in the accident.

"Our crew lost all they owned in the mishap except the clothing on their backs, but they lament most of all the loss of their musical outfit," said Mr. Struthers, who himself has lost a son in the Aviation Service and who has two other sons in the army in France. "We had just succeeded in assembling an outfit of phonographs and other musical instruments such as to make the America one of the most joyful transports afloat. We had two player pianos, three pianos of the ordinary variety, eight phonographs, 100 records and a 'jazz' band.

"There is no use weeping over water-soaked musical instruments and phonographic records. Just at present, during the process of pumping out the boat, we have the boys quartered about in all sorts of places. If we could have a few phonographs and records to distribute among them it would be a godsend. We are therefore appealing to the Phonograph Records Recruiting Corps, and we will be glad to send a truck to get our share."

Mr. Struthers asks the public through the National Phonograph Records Committee to send any contributions to the headquarters at 21 East Fortieth Street or to the studio of Irving Ruland, the artist, at 130 West Fifty-seventh Street.

Surette Commences Lecture Courses and Choral Work at Mannes School

Thomas Whitney Surette began a course of ten lectures on the history of music, at the David Mannes Music School, New York, on Nov. 6. The lectures occur on Wednesday mornings throughout November, December and January. The chorus last year under Mr. Surette's direction proved so successful that it is to be continued this season. As heretofore, its object will be to give all pupils, teachers and friends of the school frequent opportunities to sing fine music under the simplest and most natural conditions. No concert is projected as a part of this plan and everybody is welcome to join. The chorus, for which no charge is made, will meet on Wednesday afternoons. The first meeting for this season was on Nov. 6.

Pneumonia Lays Heavy Hand on Sohmer Family

CORONA, L. I., Oct. 29.—Clarence Paul Sohmer, twenty-four years old, son of Paul Sohmer, piano manufacturer, was buried yesterday, a victim of pneumonia, and a few hours after his funeral his wife, Agnes Sohmer, twenty-three years old, died of double pneumonia. Three daughters were also afflicted with the disease, but are recovering.

HEIFETZ'S ART AS WONDROUS AS EVER

Violinist Gives First Recital of Season and Again Arouses Amazed Admiration

Jascha Heifetz, Violinist. Recital, Carnegie Hall, Afternoon, Oct. 26. Accompanist, André Benoit. The Program:

Sonata in G Minor, Tartini; Concerto in D Major, Mozart; Romanza in F Major, Minuet, Beethoven; "Bird as Prophet," Schumann; "Gitarre," Moszkowski; "L'Alouette," Glinka-Auer; Polonaise in D Major, Wieniawski.

It is doubtful whether Heifetz has played with more spiritual beauty, regard for nuance and phrasing, dazzling technique than he disclosed at this recital, his first of the present season in New York. Last year, when this violin genius first amazed the concert-going element of this country with the uncanny perfection of his playing, the critical fraternity opened their bag of superlatives and "went the limit." And the glowing praise that was heaped upon this youth was unquestionably deserved. This year Heifetz's playing is no whit less godlike, his art is quite as distinguished, the heights he scales are fully as dizzy. Indeed, he is even a step further on the way toward the rainbow, perfection. The chaste quality that has consistently been a hallmark of his art is still conspicuous, but to-day a little more of the human enters into and glorifies it.

Such masterly interpretations as Heifetz gave of Tartini's sonata and Mozart's concerto—noble works both—defy the writer to do them justice. One could dwell long on the mysteriously beautiful tone, the irreproachable taste which informed every phrase, the supreme elegance of style, the astonishing poise of this young man. Still how could one convey an idea of the crowning aspect of this playing—its loftiness, its spring-like purity? No; one can but meagerly describe the art of a great artist, and such beyond peradventure is Jascha Heifetz.

The slighter things on his program, things that made a swifter appeal to the groundlings, were played with like mastery. After the popular Beethoven minuet Heifetz added Grasse's delicate "Wellenspiel," which stirred up such a tumult that it had to be repeated. One of the finest things (in its way) that the artist did was the Moszkowski "Gitarre."

Sterling accompaniments were supplied by Mr. Benoit. The audience was very large and demonstrative. B. R.

Florence Ferrell's Tour Includes Western Cities

Florence Ferrell, dramatic soprano, is making a thirteen weeks' tour, which is including appearances in Des Moines, Iowa, Denver, Col., Ogden and other cities in Utah, Walla Walla, Wash., Vancouver, B. C., San Francisco, and a number of cities in southern California.

Military Entertainment Committee Thanks Artists for Singing in the Camps

Frances Ingram, contralto, has been re-engaged by the War Department Commission on Training Camp Activities for a tour of the Eastern camps. Miss Ingram, who is now on a tour to the Pacific coast, recently

closed a successful patriotic tour of the camps of the South and Middle West, giving her services gratuitously. The Military Entertainment Committee expresses its indebtedness to Miss Ingram, Enrico Caruso, Frances Alda, Margaret Matzenauer, Mabel Garrison, Maggie Teyte, Oliva Kline, Amparito Farrar, Marcia Van Dresser, Cecil Arden, Blanche Goode, Clara Wullner, Lambert Murphy, Reinhard Werrenrath, Jean Cooper, Herbert Watrous, Grace Hoffman, Rosa Lind, Cora Tracey, Wynne Pyle, Christine Schutz, Greta Torpadie, Mana Zucca, Tamaki Miura, Hulda Lashanska and other artists who have freely expressed their desire to sing to the soldiers. Miss Ingram will sing in the following Eastern camps: Merritt, Devens, Meade, Dix, Humphreys, Upton and Lee.

Brooklyn Hears Concert by Royal Italian Grenadiers Band

Due to an error in the advertised date for the concert, the Royal Italian Grenadiers Band, at its first Brooklyn appearance at the Academy of Music, on Tuesday evening, Oct. 22, was greeted by a small audience. The size of the gathering was in part, however, atoned for by the enthusiasm of the audience throughout the evening. The band, under Maestro Tarditi, deserved better things from Brooklyn, for it is a band not only of the finest type, but it is in this country under the direct auspices of the Italian Government, and the proceeds of its concerts are to be donated to Italian War Relief. The program was the same as presented by the organization in New York recently. A. T. S.

Henri Scott on Fall Concert Tour

Henri Scott, basso of the Metropolitan Opera Company, and a member of the Society of American Singers, is singing Penn's "The Magic of Your Eyes" on his fall concert tour. The tour opened in Winnipeg on Oct. 31 and includes concerts in Billings, Helena, Seattle, Spokane, Portland, Stockton, San Francisco and Salt Lake City.

Haywood Artists in "Butterfly" Cast

In the cast of "Madame Butterfly" given by the Society of American Singers at the Park Theater, two artists from the Haywood studios sang important roles, namely, Orville Harrold, tenor, as Pinkerton, and Morton Adkins, baritone, as Sharpless.

"Miss La Croix made known technical accomplishments of a high order. Her dynamics covered a wide range, but her tone was always musical and at times nobly sonorous. Excellent rhythm, clear melodic outlines and a rich variety of color were hers. Best of all, however, were the musical qualities of her performance. She showed intelligence and fine artistic sensibility in her conceptions and a mellow lyricism in her cantilena." W. J. Henderson.

In the New York Sun, Oct. 18.

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Tulsa's "Victory Chorus" Is Vital Force in City's Life

Community Singing Idea Takes City by Storm and Is Receiving Wholehearted Support—Colored District Organized Into Chorus—Apollo and Cadman Clubs Undertake Choral Work of City—Two Artists' Courses Assure Brilliant Concerts by Outside Musicians

TULSA, OKLA., Oct. 26.—If you could follow the crowd to the meeting place of the "Victory Chorus" and hear the singing which takes place there no doubt would be left in your mind as to the success of the community "sing" in Tulsa. It has taken the place by storm.

The first one was held Aug. 29 on one of the main streets, with 5000 attending. Such enthusiasm has never been known here before. The second one was held Lafayette Day, Sept. 6, and the third one Sept. 13, "Pershing Day," with 10,000 who came to sing.

Robert Boice Carson was engaged by the Council of National Defense to take full charge. A committee was appointed, including sixty leading business men and women. From these an executive committee of nine men interested in all civic

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affairs was chosen. Their power and influence has been so far reaching that the "Community Sing" movement is being extended to every part of the State.

From the beginning R. M. McFarlin,



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6

BOOSTERS OF TULSA'S MUSIC AND THE SCENES OF MANY OF THE CONCERTS

No. 1—Mrs. Ora Lightner Frost, Concert Manager, Tulsa. No. 2—Tulsa's War Savings Bank, on the steps of which many concerts take place. No. 3—R. M. McFarlin, President of Chamber of Commerce, Chairman Fourth Liberty Loan and financial booster for Tulsa's community sings. No. 4—Administration Building, Henry Kendall College, Tulsa. No. 5—W. R. Guiberson, President of Chamber of Commerce, Patron of Music and Art

president of the Chamber of Commerce, and head of the Fourth Liberty Loan, has given much of his valuable time to the upbuilding of music which will be of vital importance when the Fifth Liberty Loan campaign will be launched. Another business man who has been of great service in this work is Harry Kiskaddon. He is an organist of exceptional ability and has offered his services as official organist of these "Sings." It is a fact that war activities are finding such men as Mr. Kiskaddon with talent and ability whose light has hitherto been hidden under a bushel. Col. Clarence E. Douglas, patron of music and art as well as a very energetic secretary of the Chamber of Commerce, is another booster who is not too busy to

forget that he is a poet of considerable renown and his war poems find their way to many publications.

"Sings" in Colored Districts

Through the efforts of the Council of Defense 2000 colored persons were organized and held their first "sing" on one of the main streets in their district. They were directed by Mr. Carson, and at his suggestion Dr. C. E. Smith, a colored musician, was chosen as their official director.

That the community "sing" has come to stay is shown by the following facts: During the County Fair two successful "sings" have been held. The week following one will be held during the Confederate reunion in front of the Con-

cil of Defense Building, located on Tulsa's main business street. On Hallo'ween, instead of the old-time frivolity, a "sing" will be given, and on Thanksgiving it will culminate in a grand Festival Sing held at Convention Hall. An order has been placed for 100,000 programs containing twenty-five popular American songs, which will be used at each meeting.

Tulsa's famous male chorus, the Apollo Club, was organized five years ago. It has an active membership of thirty-six selected voices. All the members pledge regular attendance. W. R. Guiberson, the new president for this year, has been chosen soloist for the

[Continued on page 38]

Centers of Tulsa's Music

Victory Chorus
Apollo Club
Cadman Club
Mrs. Frost's Artist Course
B Sharp Club
Kendall College Music Department
Hyechka Club
Carson Artists' Course

affairs was chosen. Their power and influence has been so far reaching that the "Community Sing" movement is being extended to every part of the State.

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Tulsa's "Victory Chorus" Is Vital Force in City's Life

[Continued from page 37]

first concert. Mr. Guiberson is a successful oil man who has given generously of his time for the advancement of music in the city, and the announcement of his singing at the first concert will be received with great pleasure. Robert Boice Carson is director of the club.

Cadman Club is a woman's chorus of forty, under the direction of Robert Boice Carson. They plan a study of a number of novelties during the season. Three public concerts will be given with the same high standard that always characterizes their work. Mrs. Robert Boice Carson is a most capable president.

Mrs. Ora Lightner Frost will offer the following attractions in her course this winter: Arthur Middleton, Nov. 23; Mischa Levitzki and Oscar Seagle on Feb. 17, and Lucy Gates, March 23.

Mrs. Lila Harrell, the director of music in the High School, is enthusiastic over the outlook of the music in the schools. Mrs. Harrell is not only a fine musician but is a journalist of high order. Her music club, composed of High School students, is known as the B Sharp Club, and is one of the attractive features of the school. Mrs. Robert Fox MacArthur, one of the most untiring workers in the musical life in Tulsa, has moved to Bartlesville. It was through her persistent efforts that the city has

a municipal organ and a permanent community sing.

Dr. Arthur Lee Odell, the new president of Kendall College, is proving a man of great worth to our city. He has put Kendall on a very high standard, and even with war conditions as they are the school forges ahead. John Knowles Weaver is director of the music department, this being his tenth year.

Robert Boice Carson announced in his

concert course Frances Alda, Carolina Lazzari, Martinelli and DeLuca, with Gennaro Papi as accompanist, on Oct. 15; John McCormack on Jan. 30; Jascha Heifetz, March 3; Alma Gluck, March 12, and Amelita Galli-Curci, April 14.

The Hyechka Club will resume its meetings the first week in October. Its entire season will be devoted to various war activities. Mynn Cogswell, who for several years has been one of Tulsa's

leading violinists, was selected to go over-seas for the Y. M. C. A. She was chosen for this work by Francis Rogers. A. D. Young, a prominent musician, was quietly married to Helen Tatral on Sept. 3.

Tulsa is keyed to a high pitch of patriotism, and everyone musical as well as everyone else will be pressed into service to win the war.

ROBERT BOICE CARSON.

unequalled richness. In passionate parts she is all that could be desired as an actress, but she should avoid parts like *Mignon* which take her voice above its proper range. Faulty accentuation, distortion of phrases and over-prolongation of effect notes betray her Italian training; but a sound musician could soon eliminate these flaws from her art.

Vallin Pardow is an excellent musician, a wonderful actress and delightfully charming in appearance. Her voice is sweet in quality, but has not much depth. Her best rôle was *Louise*. She was an appealing *Mignon* and was certainly good in "Marouf." Mme. Pardow combines artistic worth with popular attraction to an unusual degree.

Journet and Franz are too well known to need further commendation than the statement that they were true to their own best traditions.

Ivonne Gall, who is to sing with the Chicago Opera Association, was heard but seldom though she has an excellent voice.

The orchestra's work could be improved, and the chorus should be much better rehearsed and more strictly disciplined. The scenery was elementary as a rule, and the setting cheap for so large and important a house as the Colon.

The absence of the Wagnerian and other German operas as well as those of Puccini made the répertoire dull. "Marouf" proved interesting and was on the whole very well given. Probably it was the best production of the year. The Argentine has not heard much really good music and consequently his taste is very cheap and the national opera-house should be the agency for its improvement.

If more pure music were heard a standard might be established by which the operatic offerings could be judged. Argentina has heard no symphony concerts; how then can she criticize the Colon orchestra? Doubtless the musical education of this public will be a long and difficult process and the genuine artists who are hardy enough to come here will meet little success; but when it has been accomplished great things may be expected.

DOUGLAS STANLEY.

Colon Season a Financial Success

But Neglect of Artistic Ideals Leaves the Argentine Public's Taste As Cheap as Ever — Bad Vocal Habits of Most Singers Hinder Appreciation of Good Artists' Work

BUENOS AIRES, ARGENTINA, Sept. 1.—The last three performances at the Colon were given Aug. 25 and 26. "Aida," "Norma" and "Manon" were the operas performed. MUSICAL AMERICA has already commented on the first two.

Of "Manon" it must be admitted that the performance was hardly so good as might have been expected. The leading parts were taken by Mme. Pardow, Mr. Hackett, Mr. Crabbé and Journet. Mme. Pardow was not

in her best possible form and the part did not suit her as well as that of *Louise* or *Mignon*, but of course she always has great charm. Mr. Hackett seemed happy in his part and sang as well as he has at any time during the whole season. Mr. Crabbé, though always good, is of rather too genial a temperament to portray adequately the villainous *Lescaut*. Journet as the *Count* was very good and appeared to be really at home in his part. The conductor was H. Busser, a Frenchman whose rhythmic sense is imperfect.

Financially this season has been a great success, nearly every performance drawing a packed house. Artistically, however, it has not been notable. No really highly paid star has been heard and few operas of interest were given. Marinuzzi is the one conductor who stands out as being really good.

Unfortunately the bad vocal tricks which some of the singers employ, so far from being condemned, met with approbation and even applause; and as might be expected from this condition, Mr. Crabbé, who is doubtless a great artist, did not win anywhere near his just need of applause, probably as a direct result of the appearance of absolute ease with which his sound method of voice production enables him to sing. He is also a great actor and interpreter, an all-round artist.

Praise for Besanzoni

Besanzoni, the new Italian contralto, is another great singer. She possesses marvelous natural gifts, particularly low tones of

REARRANGE NEW HAVEN DATES

Many Concerts Postponed Several Weeks Owing to Epidemic

NEW HAVEN, CONN., Oct. 26.—Although there has been a decided decrease of influenza among the students at Yale University, the further precaution has been taken of continuing the preventive quarantine regulations at least through the first week of November. All public lectures, concerts and other meetings in Woolsey Hall and buildings of the university must be cancelled.

Two concerts that were to have been held during the first part of November have been postponed. One of them was the concert by the New York Philharmonic Orchestra, with Max Rosen, violinist, as soloist. The new date announced for this event is Tuesday evening, Nov. 19. It will be the first of the Steinert series.

The other postponement is the concert by the Paris Conservatoire Orchestra, which was to have taken place Saturday evening, Nov. 2, in Woolsey Hall, under the auspices of the New Haven Chamber of Commerce. A definite date has not yet been decided upon.

The dates for the local symphony concerts are Dec. 11, Jan. 22 and March 12. No announcement has been made as to the soloists for these concerts. A. T.

Martha Atwood and Norman Arnold Aid the Loan

Martha Atwood and Norman Arnold scored successes when they appeared at the Waldorf-Astoria for the Liberty Loan on Friday and Saturday of the last week of the drive. Miss Atwood sold bonds on Friday without singing, but on Saturday in the large dining-room food became a minor consideration when demands for repetitions of her songs accompanied bills in payment for bonds. Miss Atwood received a thousand-dollar subscription for each song, and three thousand dollars for the "Marseillaise," and a five-hundred-dollar bond was purchased on condition that she repeat the French national anthem. Mr. Arnold sang "The Long, Long

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"Trail" and several other solos and then gave some duets with Miss Atwood for which thousand-dollar subscriptions were received.

Army Gave Roger Bromley Special Leave to Tour for Liberty Loan

Roger Bromley, the young New York baritone, now in the army, was given a special leave during the Fourth Liberty Loan campaign, to tour the Southern States with Seneca Pierce at the piano, singing for Loan meetings. Among his performances he sang on the courthouse steps at Pulaski, Tenn., for 5000 persons, and at Nashville and Shelbyville for similarly large gatherings. Mr. Bromley featured at these "singings" Zo Elliot's "There's a Long, Long Trail."

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Music Given Big Rôle in Lawrence (Mass.) War Work

[Continued from page 39]

comes to them will be well merited, due to an unflagging zeal in the face of much indifference and open or covert hostility.

There are various other clubs and civic organizations that use music as a part of their yearly entertainment work. Among them are the Aventine Club and the Lawrence Woman's Club. Unlike the Chadwick Club, these organizations make no pretense of individual talent and often a musical evening takes the form of papers specially prepared by some of the members, upon such topics as "The Symphony," "The Opera" or "The Oratorio." In this manner a musical atmosphere of a literary sort is created.

Organizations like the Lawrence Human Society, the men's and women's clubs connected with various churches, and some of the lodges present each season concerts of varying merit. Some engage outside artists and quite often the concert-givers are noteworthy. Under such auspices in recent seasons were heard John McCormack, tenor; Mme. Evelina Parnall, soprano; Jules Falk, violinist; Raymond Havens, pianist, and many other gifted artists.

On Reviving the Choral Society

Just at this time we hear occasional queries and suggestions afloat reviving the memorable activities of the lately defunct Lawrence Choral Society, and it would surely blot out an arid spot in our musical field. While this local chorus was in existence we heard several of the standard oratorios and operas given in an adequate manner, even to persons accustomed to hearing these works performed by the big oratorio societies and opera companies. We applauded the sterling efforts of Paul Althouse, Lambert Murphy, Reinhard Werrernath and Mario Sundelius several years before they landed at their coveted goal—the Metropolitan Opera House.

UPTON LOSES SONG-LEADER

Eric Dudley Will Train Students in Thirty-one Colleges

CAMP UPTON, N. Y., Oct. 29.—Eric Dudley, for several months song-leader at Camp Upton, has been appointed supervisor of song for Student Army Training Corps units in New York and New Jersey. There are thirty-one universities and colleges in his new field, including Fordham, New York University, C. C. N. Y., Columbia, Cornell, St. John's College, Princeton, Rutgers, Stevens, Union, University of Buffalo and University of Rochester. Mr. Dudley's headquarters will be in New York City, in the vicinity of which are over half of

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It doesn't look at all difficult to organize the old chorus, which was presided over so sincerely by public spirited citizens like Albert I. Couch, Dr. Robert Farquhar and Owen A. Kenefick. Surely the time is opportune and perhaps the reward will more than commensurate the effort.

One cannot speak of the musical life of Lawrence during the past generation without immediately associating the name of George F. Hamer with its history. Exigencies of space forbid giving a sketch of his career. At present, with one of his daughters, he conducts the Hamer Music Studio, and the large number of old and present pupils speaks eloquently of his worth as a thorough musician and teacher.

Besides church work, Mr. Hamer devoted much time to secular organizations, directing the concerts given by the old Orpheus Club and conducting performances of "Pinafore" and "Iolanthe." Besides writing the music of "The Lost Brook," the masque soon to be produced here, Mr. Hamer has composed two concert overtures and some fifty other published compositions, embracing church vocal and instrumental works, songs and piano pieces. Among the persons who stand for something solid and lasting in the local musical field George F. Hamer occupies a prominent place.

Of the several instrumental local groups devoted to the performance of chamber music that have sprung up in Lawrence in recent years the Vose Trio has stood the test of time far better than the others, being the only group extant. It was formed about six years ago and has made many public appearances, not only in Lawrence, but in several other New England cities and towns. The trio comprises Harry Jaquith Doe, violinist; Charlotte White, cellist, and Edgar H. Vose, pianist. Their work has met with considerable approval wherever they have played and is always characterized by sincerity and sympathetic co-operation. While their activities during the

the institutions he is to serve. His work will be organizing the group singing of the army and training leaders.

Mr. Dudley is succeeded at Camp Upton by Squire Coop, for years a director of community singing and overseer of civic music activities in Salt Lake City, Utah.

CLAUDE BARRIER IN BOSTON

New Solo Violist of Symphony Orchestra Reaches This Country

BOSTON, Oct. 21.—Claude Barrier, the new solo viola of the Boston Symphony Orchestra, arrived last Friday morning direct from France. He left Paris on Oct. 4 and sailed from Bordeaux three days later.

Mr. Barrier is thirty years old. He took first prize in the Conservatoire in 1909. While he was still in the Conservatoire he played with the Lamoureux Orchestra for three seasons, and was solo viola with the Lamoureux Orchestra at Scheveningen. He has had much experience in concert work, both orchestral and quartet.

Like so many of the other Frenchmen who have become members of the orchestra, Mr. Barrier is a veteran of the war. He has been severely wounded and walks with a perceptible limp, having to use a cane. He went out at the first call in August, 1914, and was continually in the front line in Champagne district until September, 1915, when he was wounded in the thigh. Following his wound he spent twenty-two months in the hospital and was then discharged, unfit for further military duty. Mr. Barrier said that a great change has come over Paris since the Germans were turned back at the Marne last summer. The normal life has been resumed; theaters are all open and doing well, and the music season promises to be very active. The French people, he said, are very cheerful, and the morale has never been better.

Woodstock Trio to Make Bow

This season will bring forth another new organization in the Woodstock Trio, the outgrowth of the musical colony which spent the past summer at Woodstock, N. Y. Founded by its members, Lisbet Hoffmann, pianist, Hans Bruno Meyer, violinist, and James Henry Gordon, cellist, the organization will be heard in New York this winter. Many appearances in various cities of the New England States are also scheduled. Programs comprising modern works as well as those of old masters will be presented.

past few seasons have not been of a public nature, Mr. Vose has plans for such a course the coming season. Mr. Vose is head instructor of the Vose School of Music and is a recognized authority on musical history, having given talks on the subject before different organizations. The vocal department of the school is conducted by his brother, Herbert Vose, baritone.

Local Tendencies and Conditions

As in all flourishing industrial communities, the musical spirit in Lawrence is inclined to be of a sluggish character, at least it seems so at regular or irregular intervals. When artists of little or no country-wide reputation appear here, skepticism is rampant. Many of these events operate at financial losses, if not to the artists at least to the promoters. On the other hand, when artists like Kreisler, McCormack, Godowsky and the Paulist Choir visit here we do not possess an auditorium large enough to accommodate the throngs who clamor for admission. These conditions occur each season. There are various ways of explaining away the condition, but it is my opinion, as well as that of many of the older concert-goers, that this "from Missouri" attitude is the compound result of superficial tastes and lack of a healthy musical appreciation to help along all enterprising young artists. To these causes might be added the fact that many events in years past were far below the promises of the inflated press-agent stuff that preceded them. If some of the local organizations or their entertainment committees in the past showed more vigilance and knowledge of artists' rank and worth, fewer apologies would have been forthcoming and a more trustworthy cooperation with the public might prevail to-day. But this is no time to mope over the past blunders. They can look to the future and exercise more discretion, and it is not at all improbable that, in spite of the cosmopolitan drawbacks and a lowering of cultural standards, we may continue to keep alive good music hereabouts, even if the few must still act as torch bearers.

Aside from the musical clubs and organizations already alluded to, Lawrence harbors upward of 200 professional teachers of all classes, several from out-of-town coming here one or two days each week. There are about fifty organists, most of them from the ranks of the teachers, though about a dozen are in other pursuits, such as school teaching and the professional calling. In our music teaching profession are many persons of keen sensibilities.

Miss Sue Harvard's art is of a refreshing character, and she sang to a large audience yesterday afternoon in Aeolian Hall with unusual beauty of voice and artistic feeling. She proved herself linguist as well as musician, singing in Italian, French, Welsh and English, and, while perhaps few present could vouch for the Welsh, her French was admirable and she enunciated the words of the English songs with refreshing distinctness.

There is a crystalline brightness in Miss Harvard's voice and her intonation is singularly true. Quaint and charming old songs by Pergolesi, Veracini and Gretry afforded her opportunity of showing her refined art, while the more modern songs of Duparc, Hué and Fourdrain displayed her dramatic appreciation.—*New York Herald*, Oct. 19, 1918.

BECAUSE OF HER
UNEQUIVOCAL SUCCESS
IN HER NEW YORK RECITAL OF OCTOBER 18

SUE HARVARD



IS NOW UNDER THE MANAGEMENT OF
LOUDON CHARLTON, Carnegie Hall, New York

Although she sang at the Stadium last summer with Arnold Volpe's orchestra and has been favorably heard in many cities of America, the recital given by Sue Harvard yesterday afternoon at Aeolian Hall was practically her debut so far as New York is concerned. It was to be expected that Miss Harvard should exhibit a beauty of voice and a maturity of art, and she did not disappoint her hearers. Both by nature and by training this American soprano is exceedingly well equipped for the concert stage.—*Sigmund Spaeth* in *New York Evening Mail*, Oct. 19, 1918.

Sue Harvard, soprano, gave a recital at Aeolian Hall yesterday afternoon. Her voice holds charm and is flexible. She has a personality that attracts, good taste, clear enunciation, and comprehension of the songs that she sings.—*Sylvester Rawling* in *New York Evening World*, Oct. 19, 1918.

Miss Harvard has established full recognition for her voice and artistic qualifications, and her well-selected and beautifully sung program yesterday was received with emphatic approval.—*New York Morning Telegraph*, Oct. 19, 1918.

Bernhard Levitow Has Title of Youngest Conductor in New York

Gifted Young Wielder of Bâton Tells How Public Demand Has Brought Serious Music to Theaters and Hotels

LOVERS of music find an added charm in performances after theater hours. So when I heard that the new conductor at the Century Grove Theatre was the youngest musician in New York to wield a bâton, and that in addition he was a violin virtuoso, I determined to look him up.

Bernhard Levitow is an alert, aggressive young man who talks with *staccato* emphasis. Unassuming, enthusiastic over his work, he was more prepared to discuss music and its development in theaters and hotels than his own personality. It was not surprising to find a serious and talented musician engaged in work that years ago would have been considered purely commercial. It is far from that to-day, and the great change has come about because of the requisitioning of serious musicians in theater and hotel work, and because of the higher standards demanded by the public. It was on this subject that I wished to get the views of Mr. Levitow.

Discussing his new post he said, with boyish enthusiasm: "It is work that I have always loved and longed for. When the opportunity came, owing to the resignation of the former director, I was ready to jump into the breach, for I knew every note in the score and appreciated the chance to put some of my ideas into effect. With what results you are the better judge," he added, smiling.

Radical Changes in Theater Music

"So you find in this work sufficient scope," I asked him.

"Indeed, yes, and, what's more, the standard of playing is improving every day. We mobilize the finest musicians and in my orchestra I can point to any

number of serious students, composers and ensemble players. . . American audiences are demanding the best and it is a wise manager who gives it to them. . . Take the case of the hotels. These mammoth enterprises, which are making innovations in every department, have made the most radical departure in engaging virtuosi for their orchestras. And the one man who has been a pioneer in this work is John E. McBowman, of Biltmore fame. What Rothapfel is to the musical part of the moving picture field McBowman is to the hotel field. Theater music is undergoing a similar transformation. For the next 'show' at the Century Grove, which I am soon to start rehearsing, many improvements are planned in the music program. We are approaching nearer to the quality of classic orchestra playing."

Interested in his life story, I had to



Photo by Mishkin
Bernhard Levitow, Young Violinist and Conductor

piece it together from criticism and data, as he was reluctant to talk about himself. The salient facts are that he was born in Russia, that country so rich in violin talent, that he came to the United States at the age of three; his character and capacities have been molded by American ideals and institutions. As a boy he showed marked aptitude for the violin and was placed in the hands of the best Boston teachers. He was hailed as a prodigy at 13 and appeared as soloist in cities in New England. Coming to New York, he studied with Leopold Lichtenberg. Then Levitow specialized in sonata and ensemble playing, because of his love for it. In a series of sonata recitals with André Benoist, now associated with Jascha Heifetz, he created a favorable impression.

He follows up his inclination for chamber music in his leisure hours and is a keen student of new American works, for he has unbounded faith in American possibilities. His experience in theater and hotel work is broad. He was for four years at the St. Regis, and the same length of time at the Ritz-Carlton, and is now connected with the Biltmore Orchestra. Projects are on foot which will open larger opportunities to him, for he combines the spirit of American efficiency with the talent of the virtuoso. A. D.

MUSIC IN LOS ANGELES

Several Opening Events Cancelled Through Epidemic—New Gertrude Ross Songs

LOS ANGELES, CAL., Oct. 21.—Los Angeles is to have no public gatherings for another week at least. The health authorities have closed churches, theaters and concerts. This will cancel the opening concerts of two of the Behymer Philharmonic courses, which were to have been given by Anna Fitziu and Andrés de Segurola.

Wager Swayne, piano teacher from Paris, is in Los Angeles for a season of rest. He expects to spend a year in California.

Gertrude Ross and Sybil Conklin are among those who have been entertaining at soldiers' and sailors' camps. Miss Conklin sang several of Mrs. Ross's new songs. Her latest is "My Madonna," with words by Robert Service.

W. F. G.

PHILHARMONIC ANNOUNCES NOVELTIES AND REVIVALS

Production of Standard Classic and Modern Works Among Policies to Be Continued—Changes in Personnel

While the season's offerings of the Philharmonic Orchestra will embrace a large number of American and foreign novelties, the standard works of the symphonic répertoire, classic and modern, will not be neglected. It is announced that Josef Stransky, the conductor, has also a number of revivals in view, such as Chadwick's "Melpomene," Dvorak's Symphony No. 4, Smetana's "From Bohemia's Woods and Fields," César Franck's "The Wild Huntsman," Svendsen's "Zorohayda," Smetana's "Vysehrad," Sinigaglia's "La Baruffa Chiozzote," Grieg's "Holberg Suite," Dvorak's Slavic Rhapsody No. 2, Sibelius's Symphony No. 2, Litoff's Overture "A Song of the Belgians," Tchaikovsky's "Hamlet" and others. A novelty of importance lately added to the Philharmonic list of manuscript performances of American composers is Rubin Goldmark's symphonic poem for orchestra, "Requiem." Brahms's Symphony No. 3 and Schumann's First will be among the classics performed.

The orchestra will show only slight changes in its personnel at its opening concert on Thursday evening, Nov. 14. The engagement of John Lotito as solo harpist and of Gaston Dubois as second solo 'cellist, two musicians of established reputation, are of special interest.

The Philharmonic Society, which invariably begins its season later than most other symphony orchestras, will pursue this policy for the forthcoming season. For every concert a number of seats for students will be sold at reduced prices. In order that the general public may have a chance to hear the Philharmonic Orchestra at very moderate prices, a series of concerts is planned in co-operation with the New York *Evening Mail*, as in former years. Two private concerts will be given in the ballroom of the Waldorf-Astoria for the members of the society and as the annual evening of light music has proved so successful, two entertainments of this character will be presented for the Philharmonic members.

"He is altogether one of the engaging and stirring singers that we hear nowadays,"
said Pitts Sanborn in the *New York Globe*, Oct. 22, 1918, in reviewing

THE SECOND AEOLIAN HALL RECITAL of

HARTRIDGE WHIPP

THE AMERICAN BARITONE

Reviews of the Daily Press of October 22, 1918:

The Herald, Oct. 22, 1918 (REGINALD DE KOVEN)

HARTRIDGE WHIPP WINS HIGH PRAISE FOR SONG RECITAL

The good impression made by Hartridge Whipp, a young American baritone, at his first recital in this city, was more than confirmed in Aeolian Hall last night. Mr. Whipp has widened his repertory and broadened his style and is taking a high place as an interpreter.

Mr. Whipp gave an important place to Grieg. The words had been admirably translated and Mr. Whipp sang the series with rare point and expressiveness, his beauty of voice and pictorial method being noteworthy.

Songs by Handel and Bach at the opening of the concert were characterized, the first by breadth and the second by humor. The Bach song, "My Heart Now Is Merry," is from the old composer's cheerful cantata "Phœbus and Pan." It is brimful of humor and was capitally sung by Mr. Whipp.

The vocalist's French songs comprised compositions of Saint-Saëns, Laparra, Delibes, Massenet, and Duparc, and here his finished art was much in evidence. The final group of songs was Anglo-American. Cecil Forsyth's new song, "A Masque," is not unworthy of the composer. Richard Hageman, who accompanied admirably throughout, has written a brilliant setting of Tagore's poem, "May Time," and it was encored with deserved enthusiasm. A favorable reception was given also to Marion Bauer's "The Minstrel of Romance," "A Gift" by Huerter, "We Two" by A. Walter Kramer, and "Thou Art My Rest" by Arthur Bergh completed the list of new American compositions and they owed at least as much to Mr. Whipp's expressive singing as they did to their intrinsic merits.

Mr. Whipp is an artist whom it is a real pleasure to hear, for all that he does is informed with high purpose and perception.

The Times, Oct. 22, 1918 (W. B. CHASE)

Hartridge Whipp, a baritone from the West, who established his claim to a New York hearing last season, reappeared last night in Aeolian Hall. He sang airs of Handel and Bach, Massenet's legend from the "Jongleur," and a cycle "Of Mountain and Fiord" by Grieg. Among a half dozen by present composers, Walter Kramer's "We Two" was encored.

The Sun, Oct. 22, 1918 (W. J. HENDERSON)

In Aeolian Hall Hartridge Whipp, baritone, was heard. From Handel and Bach he ranged through Laparra, Bizet, and Massenet to Grieg and then several Americans, including Walter Kramer and Marion Bauer. Mr. Whipp's delivery was marked by earnestness and artistic instincts. He had a large audience and received plentiful applause.

The Evening Post, Oct. 22, 1918 (HENRY T. FINCK)

The American baritone, Hartridge Whipp, made his Aeolian Hall recital last night notable by including in his list Grieg's opus 44, "From the Mountains and the Fiord." Mr. Whipp, who had previously made a favorable impression, sang them in the true spirit, and with the requisite pictorial sense, or regard for local color.

There was German music on his programme, by Bach and Handel, and nobody protested; one number being from Bach's "Phœbus and Pan." There was English music by Cecil Forsyth, French by Saint-Saëns, Massenet, Delibes, American by Marion Bauer, and by Walter Kramer. In all of these Mr. Whipp showed his genuine skill in interpretation as well as his fine voice to advantage.

The Globe, Oct. 22, 1918 (PITTS SANBORN)

In Aeolian Hall last evening a considerable audience warmly applauded Hartridge Whipp, baritone, in a song recital that began with Handel and Bach and ran down to A. Walter Kramer and Marion Bauer. Mr. Whipp has a good voice, which he emits admirably. He has unusual control of dynamics, a good sense of design and dramatic effect and a clear enunciation. He is altogether one of the engaging and stirring singers that we hear nowadays.

The Tribune, Oct. 22, 1918 (GRENVILLE VERNON)

Hartridge Whipp, a baritone from the West, who made a favorable impression in a recital last season, made another appearance last night at Aeolian Hall. Mr. Whipp's voice is masculine, firm and used with fluency. He was perhaps most successful last night in the Grieg group. He sang the songs with a sympathetic spirit and raised considerable enthusiasm.

The Evening Mail, Oct. 22, 1918 (KATHARINE LANE)

Last year a young American baritone named Hartridge Whipp lochinvared his way from Oregon to New York and succeeded in making a very favorable impression in his first recital. This success was repeated last evening before an enthusiastic audience. Mr. Whipp's voice is splendid.

The Evening World, Oct. 22, 1918 (SYLVESTER RAWLING)

Hartridge Whipp, a baritone who came out of the West last season and charmed some of us, gave a recital at Aeolian Hall last night, accompanied at the piano by Richard Hageman. Mr. Whipp's programme ran from Handel and Bach to Cecil Forsyth and Marion Bauer. Mr. Whipp is the possessor of too good a voice and too much intelligence to be passed idly by.



Photo (C) Ira L. Hill.

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COTTLOW CONQUERS UPON HER RETURN

American Pianist, Back After Long Absence, Gives an Inspiring Recital

Augusta Cottlow, Pianist. Recital, Aeolian Hall, Evening, Oct. 28. The Program:

Toccata in C Major for the Organ, Bach, transcribed by Busoni; Nocturne, Op. 62, No. 1, and Ballade in F Minor, Op. 52, Chopin; "Norse" Sonata, Op. 57, MacDowell; "Indian Sketch-Book," Busoni; "Mephisto Waltz," Liszt.

Augusta Cottlow's recital of Monday evening, Oct. 28, was a celebration of her artistic homecoming. A large audience had gathered to welcome this notable American pianist back to the field of her early triumphs after her years of European success.

Before the program was half played through it was evident that the fair representation of American musicianship had reinstated her in their esteem. This was due not so much to her conscientiously correct performance of a remarkable program as to the subtle musical personality which informed her playing. Her majestic interpretation of the Bach Toccata was calculated to conceal the unpianistic quality which marks the work, although Busoni has succeeded, perhaps better than any other writer could, in suiting it to the piano.

In her playing of the Chopin Nocturne and Ballade Miss Cottlow displayed exquisite interpretative taste, especially in the latter number, even though she did not emphasize in the picture the Slavic melancholy which so many deem essential. The Ballade especially became a stirring musical recital under her able hands. The MacDowell sonata, a milestone in the evolution of America's first great composer, was given an incomparably forceful reading by one who has been among the master's most indefatigable promoters both at home and abroad. Miss Cottlow's construction of a climax in this number gripped her hearers. Busoni's "Indian Sketch-book" proved interesting, though

it is not work of popular appeal. The Liszt waltz, dazzlingly executed, afforded a fitting culmination for an inspired performance. Each of the numbers called forth genuinely appreciative applause, which Miss Cottlow acknowledged with several encores, among which a fascinating interpretation of Chopin's Valse, Op. 42, deserves special mention.

O. P. J.

SALT LAKE CITY HEARS CHOIR

Tabernacle Singers Open Season—University Students to Give "Manon"

SALT LAKE CITY, UTAH, Oct. 8.—The concert given last Friday evening by the Tabernacle Choir, with assistant Salt Lake artists, was artistic throughout. John J. McClellan gave improvisations on the great organ, which brought out in a marked degree the fine tonal qualities of the instrument. The Ladies' Chorus was heard in numbers by Kuecken and Hadley, both of which were commendably sung. The choir, under the leadership of Anthony C. Lund, gave "My Love Dwelt in a Northern Land," by Elgar, with Louise Watson, soprano, and James H. Nielson, tenor, as soloists, and the "Plaint of the Peasants," by Moussorgsky, with Lynn Gibb as baritone soloist. In both numbers the singers evidenced minute attention to shading, tone color and balance. Willard E. Weihe, violinist, added much to the artistic value of the program with his playing of the Wieniawski "Scherzo Tarantella." Mr. Weihe and Romania Hyde then played the Bach Concerto for two violins.

Marjorie Dodge Warner, gifted oratorio and concert singer of Salt Lake, is now on her way to France to engage in Y. M. C. A. entertainment work for the American soldiers and their allies.

Thomas Giles, head of the department of music of the University of Utah, announces that presentation of Massenet's "Manon," which was abandoned last year because it was undertaken too late in the season, will be given this year. A new departure in the department of music this season will be the training of a chorus of 250 voices. All students of the institution will be eligible for enrollment in this organization. Z. S. H.

Mary Warfel Recovering from Influenza

LANCASTER, PA., Oct. 26.—Mary Warfel, the harpist, is recovering at her home in this city from a severe attack of influenza.

I. C. B.



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CAMPANINI FORCES DELIGHT ST. PAUL

Galli-Curci, Fremstad and Other Artists Gives "Tosca" and "Barber of Seville"

ST. PAUL, MINN., Oct. 19.—St. Paul's prestige as an operatic center for the Middle West was again demonstrated in the recent short but brilliant season by the Chicago Opera Association. The assembling qualities of Campanini, the splendid artists headed by Amelita Galli-Curci, Olive Fremstad and other stars, the perfect accommodation of the St. Paul Auditorium and the expert management of C. O. Kalman and Hiram D. Frankel offset the high price of tickets and the supposed danger of the influenza epidemic.

"Tosca," with Fremstad in the title rôle, had a brilliant performance. Mme. Fremstad gave a splendid interpretation of the amply dramatic rôle. She was ably seconded by the vocal and histrionic accomplishments of Georges Baklanoff as *Scarpia*. The agreeable quality of the voice of Guido Ciccolini and its admirable use made the rôle of *Cavaradossi* a pleasurable feature of the production. Vittorio Trevisan as the *Sacristan* was excellent. Others contributing to the success of the performance were Constantin Nicolay as *Angelotti*, Octave Dua as *Spoletta* and Desire Defrere as *Sciarrone*, not forgetting the orchestra conducted by Giuseppe Sturani. Mr. Campanini conducted the Overture from Verdi's "La Forza del Destino" and the national hymns of Belgium, Italy, Great Britain, France and America as an

entr'acte and was heartily applauded.

Thoroughly delightful and entertaining was the production of the "Barber of Seville." As a medium for Mme. Galli-Curci it afforded exceptional opportunity. The singer was in finest of trim and sang the coloratura passages of *Rosina's* part with delicacy, grace and charm. Fernando Carpi took the part of *Almaviva* with ease and to the satisfaction of the audience. Trevisan's appreciation of the humor of *Bartolo* was contagious, and Stracciari as *Figaro* gave much amusement and delight to his listeners. Arimondi was impressive in the part of the *Music Master*. Louise Berat contributed, in the part of *Bertha*, to the pleasure of the evening. Mr. Campanini's conducting was exquisite in precision, control and magnetic force. The National Hymns of the Allies were again interpolated.

F. L. C. B.

Foerster Work a Feature of Lockport Festival

Adolph M. Foerster's Serenade-Trio, Op. 61, for piano, violin and 'cello, was a feature of the recent Lockport Festival, where it was played by the Pittsburgh Artists' Trio, Blanche Sanders Walker, Ruth Bowers Gibson and Myrtle June McAtee. It is to be presented twice during November by the same artists before the Pennsylvania Federation of Women's Clubs and the Tuesday Musical Club of Pittsburgh.

Tsianina to Sing Cadman's Indian Songs to Soldiers in France

Tsianina, the Indian soprano, who went to France recently for the purpose of singing for the American and Allied soldiers, has included among the songs she will sing "Her Shadow," the canoe song from "Shanewis," and also "Land of the Sky Blue Water," another Cadman composition.

Cornish School of Music New Educational Force in Seattle

SEATTLE, WASH., Oct. 21.—The Cornish School of Music, Seattle, has what is perhaps the largest and best equipped school of the kind in the West. The school was recently incorporated for \$50,000, with the following influential men on the Board of Trustees:

F. K. Struve, president of the Seattle National Bank, chairman; Edgar Ames, president of the Ames Shipbuilding Company, vice-president; F. R. Van Tuyl of the Eyeman Bond Company, treasurer; A. H. Soelberg, vice-president of the State Bank of Seattle, secretary; E. L. Grondahl, president of the State Bank of Seattle, member of the Board.

The school has a State charter and is authorized to give diplomas in all branches.

Nellie C. Cornish, to whose energy and vision Seattle is indebted for this splendid educational institution, is the president and director, with the following efficient faculty:

For pianoforte, Calvin Brainard Cady, Dean Mowrey, Anna Grant Dall, Lilly Hansen, Martha Sackett, Ellen Wood Murphy, Leah Hall, Elizabeth McCarthy, Elsie Hewitt McCoy; voice, Brabazon Lowther and Sara Y. B. Peabody; violin, Francis J. Armstrong, Harry Aronson and Marion Vigas; violoncello, George Kirchner; harp, Hubert A. Graff; wind instruments, Glauco Meriggioli; languages, Lucien Ferret (French) and Mr. Meriggioli (Italian); Dalcroze eurhythmics, Elsie H. McCoy; school of acting, Borgny Hammer; dramatic art and stage craft, Harold Page Moore; dancing, Mary Ann Wells; and for orchestral training, chamber music, theory and composition and pedagogy, members of the faculty. The visiting artists will be Boyd Wells, pianist, of New York, and Mr. and Mrs. Maurice Browne of the Chicago "Little Theater."

"Co-operation is our motto," said Miss Cornish when showing MUSICAL AMERICA's correspondent through the building. "We have monthly meetings of the whole faculty, a faculty council dinner each month, when the heads of all departments meet and talk over their different problems, and weekly teachers' meetings with the head of the department, a Saturday morning meeting for the pupils, at which they perform for

each other's benefit, and a weekly recital open to the public. All advanced pupils in every branch have a half-hour's instruction each week in ear-training, eurhythmics, harmony and sight-reading. The latest branch of work to be added to the regular work of the school is the Normal Course for teachers of music in schools. This comprises a term of thirty weeks' instruction in the science of music, music education, harmony, song study, music appreciation, history, English, pianoforte, education and eurhythmics. Calvin B. Cady is head of this department, with Mr. Mowrey, Mr. Lowther, Mr. Moore, Mrs. McCoy and Miss Dall assisting him. Mr. Armstrong, who has had much experience with children's orchestras in the public schools, will conduct the orchestra composed of pupils in the school and outside musicians who wish to join it free of charge. There will be chamber music groups, trios, quartets, etc., under Mr. Kirchner.

The school has twenty-two rooms, a large dance studio, a recital hall, a small theater, numerous dressing rooms, checking rooms and every convenience necessary to carry on its work.

Music Department of University

Another musical educational facility in Seattle is the music department of the College of Fine Arts, University of Washington. Irving Mackey Glen has been the head of this department since its inception. Two new members have been added to the faculty. Carl Paige Wood, who comes to teach theory, is an A.B. and A.M. of Harvard, has studied violin with Spaulding and numbers among his teachers C. Koun, Paul Juon and John C. Gow. The other addition to the teaching forces is Mrs. Irving Bogardus, who will give instruction in voice and who has studied at Columbia and with Oscar Saenger, Jan Polksi and Edward Falk. This institution gives courses in music appreciation, the history of music, sight-singing, choral study, ear training, melody writing, applied music, harmony, school music, music education, composition, orchestra, band and chamber music. It grants a bachelor of music degree and a diploma for the public school music course.

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Upper Left: Maurice Longhurst, Organist. Above: Music Room of the Grove Park Inn, Which Contains One of the Most Modern and Complete Organs in the Country. Below: Grove Park Inn, Where Asheville Hears the World's Leading Artists

ASHEVILLE, N. C., Oct. 12.—Asheville by virtue of her clear skies and air, her surrounding mountains of rugged majesty, verdure-clad valleys and swiftly flowing, beautiful rivers, has become one of America's favorite playgrounds.

Asheville is also fortunate in possessing among her citizens an ardent music-lover in the person of Frederick Loring Seeley, who built and operates Grove Park Inn. In this unique and beautiful building Mr. Seeley has installed a modern pipe organ, complete in every particular. In doing this Mr. Seeley has become a potent factor in bringing the beauties of the organ as a recital instrument before the public.

The weekly recitals to be given through the coming winter at Grove Park Inn by Maurice Longhurst, Fellow of the Royal College of Organists, will give a continuous treat to lovers of music of both classic and popular variety. For in building his programs Mr. Longhurst does not forget those who for one reason or another cannot derive pleasure from the higher type of music even when played by a master.

Maurice Longhurst is by inheritance a musician and began his training at the age of five years, his father being his first teacher. Later he studied under the tutelage of the best teachers of his native England and the continent. Five years ago Mr. Longhurst came to New York, whence he was prevailed upon by Mrs. G. W. Vanderbilt to come to Asheville as organist of All Souls' Church at Biltmore on the Vanderbilt estate. He has been the object of high praise at the hands of leading musicians in this country, among them Walter Damrosch. Mr. Longhurst composed most of the music and directed the choruses for the pageant recently given in Asheville for the benefit of the Red Cross. He also conducted a

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VANCOUVER DAILY'S MUSIC EDITOR BRINGS OUT FINE SUPPLEMENT



Rhynd Jamieson, Music and Dramatic Editor of Vancouver "Daily Sun," and Correspondent for "Musical America"

The importance of music as an educational factor in the life of a community is well illustrated in an unusually interesting and well arranged music supplement of twelve pages just published by the Vancouver Daily Sun, under the able direction of its music and dramatic editor, Rhynd Jamieson. On the front page attention is drawn editorially to the part that music is playing in the winning of the great war. One also notes with keen interest a timely article by Dr. J. D. Maclean, minister of education for the

Province of British Columbia, who says that there can be no right education without music. The minister also makes it plain that the question of public school music must receive more attention from educators. Mayor R. H. Gale of Vancouver also adds a significant message by declaring that the time has now arrived when the state should support music financially.

Mr. Jamieson is in the forefront of the Canadian critics and his able reviews are always welcomed on account of their instructive and constructive value. MUSICAL AMERICA has a particular interest in the success of Mr. Jamieson, who has been a correspondent of this journal for many years.

Harold Henry Is Now a Private in the Army

Harold Henry, the pianist, who has been trying for several months to get into service—he had arranged to enter the Navy the day that enlisting closed—decided that if he would see service at all he must enter a training camp at once. For that reason he has cancelled his concert engagements for this season—fifty or more—and upon his own request has been inducted into the army. He hopes at the close of his three months' intensive training to win a commission.

Frederick H. Martens Enters War Camp Community Service

Frederick H. Martens, widely known as a writer on musical subjects, as a translator and as a poet, has abandoned his activities to enter the War Camp Community Service. He entered the service on Oct. 25. Mr. Martens has been a frequent contributor to MUSICAL AMERICA and has also contributed to the *Musical Observer*, the *Musician*, *Etude* and the *Musical Quarterly*, as well as other magazines. He has made a reputation for himself as one of the ablest musical *litterateurs* in America. Many of his poems have been set to music by prominent composers. His book on Leo Ornstein, published last spring, has been received with great favor.

(Late of Milan)

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Declares Bad Teachers and Fake Artists Infest Argentine

To the Editor of MUSICAL AMERICA:

In your issue of July 13, 1918, I read a letter by Francis R. Brewer about the musical standing of the Argentine. In all this gentleman says I heartily concur, but I wish to show why it is that the Argentine stands to-day musically where the United States of America stood some fifty, sixty or even seventy years ago.

The chief trouble is the pitiable state of teaching. The private teacher and specialist who has made a real study of his subject under the greatest teachers of the world is absolutely non-existent here. Pedagogy is an unknown science. Thus the cheap conservatory holds sway, the best teachers get but fifteen pesos (about seven dollars) a month and many conservatory teachers get but eight pesos a month or even less for two lessons a week. The pupils of these conservatories, after a five or seven years' course, get a diploma, gold medal or other badge of merit, whether they deserve it or not, and in turn become teachers.

Is it surprising, then, that set exercises of negative value are given to all students and that conceptions of technique are either non-existent or resemble the most pernicious of those in vogue half a century since?

Another trick of this bad teaching is to give the unfortunate pupil programs to play which a Hofmann would hesitate to attack. Speed is unknown. Relaxation and "weight-touch" are words not even translatable into Spanish. One of the pianists here always breaks down when she tries to play a program through, so tense is her playing and so

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deficient her memory; yet the last time I heard her she gave an all-Liszt program. I could add example to example.

Of singing there is little here and the teaching is so poor as to be beneath contempt. No native singer is of the slightest moment whatever, though the people of the Argentine have fine natural vocal quality.

The government each year gives a "beca" (scholarship), which allows the best students to go to some European teacher to study, and the general rule is for the recipients to go to some member of the ultra-modern French school. Imagine the result of such training as I have indicated with ultra-impressionistic ideas superimposed upon it! Do you wonder at the weird and ridiculous compositions these students only too often write?

Hear Next to No Great Artists

How does a country receive its musical education? By instruction certainly, but also by the hearing of many great artists and serious musicians. The Argentinos have heard but one really great pianist, perhaps one great violinist and possibly a few others of moment. Years intervene between the coming of

DUET SINGERS HEARD IN A NOVEL RECITAL

Maria Gimbrère, Soprano, and Gerard Duberta, Baritone. Recital, Carnegie Hall, Evening, Oct. 21. Organist, Pietro Yon. Accompanist, Kurt Schindler. The Program:

"Cor Jesu" and "Crucifixus," Sweelinck; "Kerstzang," Berg; "L'Aube," Tchaikovsky; "Nous Deux" and "Le Meilleur Message d'Amour," Cornelius; "La Camargo," Schinaier; "Layonara," Cadman; "Gondoliera," Henschel; "O That Love Would Stay Forever," Sinding; "Wanderer's Night Song," Rubinstein; "Last Night," Kjerulff; "Madonna Kindje," Van Rennes; "Moederke Alleen," Wierts; "The Warrior Departs," Cadman; "Bright is the World," Elgar.

Something of a novelty was the recital of Maria Gimbrère and Gerard Duberta, but the artistic merits of the occasion would probably have been greater if novelty had been less insisted on. A group of solos for the soprano and another for the baritone would have afforded a welcome variety and would further have made it possible to mete out praise and blame more justly.

As it was, the voices of the two singers seemed curiously alike. Each seemed to have some natural strong points and even charm, and each seemed to suffer from its possessor's sacrifice of tonal beauty to interpretative effect. An artist of great instinctive gifts or sharply individualized personality can win an audience's affection and respect without thorough technique, but all artists cannot be Sarah Bernhardts or Mary Gardens, and if Mme. Gimbrère and Mr. Duberta were to devote some time to the cultivation of a good round open tone, unforced and free of tremolo, their art would greatly benefit.

The Dutch religious songs with which they opened their program proved rather dull stuff. From number to number their delivery improved, and by the time they reached Cadman's "Layonara" they were singing quite agreeably. Mr. Duberta particularly found opportunity in this piece for two or three phrases of real vocal beauty. Could it have been that the subject matter interested him so much that he forgot to be self-conscious? If so, let these singers follow the lure of their personal tastes more and the guidance of their consciences, artistic or otherwise, less.

Kurt Schindler provided as excellent accompaniments as might have been expected. Pietro Yon at the organ furnished the instrumental support for the

these artists. The public has never heard even a passable symphony orchestra, and operas are not well given. Some great singers are with the operatic forces here, but the general level of the productions is fearfully low.

Since I have been here—a year exactly—only one good pianist has been heard, Arthur Rubinstein. We have had innumerable other recitals, but all too amateurish to be worthy of mention.

Another bad factor in the situation is the impurity of the press.

Now for the last and worst phase of this lamentable state of affairs in the Argentine. American, French and musical personages of other nationalities, who are absolute mountebanks, are always appearing with big talk about themselves, and they impose upon the poor, helpless public who have no standard by which to judge them. There is a fake American violinist with fake American press notices and a cabaret style of playing who has really made a hit here. Do you wonder that the members of the public, finding out in time what they are hearing and reading the so wonderfully composed press notices from the U. S. A., London, Paris, Petrograd, Berlin, etc., believe themselves better judges than the publics of North America and Europe? Is it surprising that when some one does come here who really knows something, but does not make ridiculous pretensions, he or she is thought of no account and even looked upon with suspicion? A serious musician is almost laughed at. At the opera,

vocalists in their group of religious songs.

If a smaller hall had been selected the house would have been well filled. As it was, a fair-sized audience listened to the singers with remarkable constancy, very few leaving early. D. J. T.

DENVER LEADER IN ARMY

Conductor Joins Field Artillery—City to Hear La Scala in December

DENVER, COL., Oct. 26.—Horace E. Tureman, conductor of the Denver Philharmonic Orchestra, has been given a leave of absence for the duration of the war in order that he may enter the officers' training camp, field artillery division, at Camp Zachary Taylor, Ky. No concerts will be given by the orchestra this season.

The second concert in the Denver municipal subscription series, scheduled for Oct. 21, with Paul Althouse as soloist, was cancelled on account of the epidemic. It is hoped that Mr. Althouse may be secured for an appearance later in the season.

The Scala Opera Company has been booked for the week beginning Dec. 2 at the Denver Auditorium, under the local management of A. M. Oberfelder.

J. C. W.

Hahns Celebrate Their Golden Wedding

CINCINNATI, OHIO, Oct. 26.—Mr. and Mrs. Theodore Hahn celebrated their golden wedding anniversary last Tuesday, Oct. 22. Mr. Hahn, a renowned flautist, was engaged as teacher of the flute in 1877, when the College of Music was organized with Theodore Thomas as dean, and is still associated with the institution. His sons, Adolph, Louis and Ted, are well-known musicians in this city and his other son, Carl, is prominent in New York musical circles as conductor of the Mozart Society and also as a composer. The Hahns were serenaded by 150 musicians on the night of their anniversary.

Violinist Replaces Lost Thumb by Use of Mechanical Device

LONDON, Oct. 20.—Frederick C. Holliday, Liverpool violinist, lost his right thumb in France, and it was feared that he would have to abandon the profession. However, by means of a mechanical contrivance fixed to the bow Holliday is able to play again. He has obtained his discharge from the army and is about to resume his musical career.

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Crabbé, a great artist and singer, and Pardo, a delightful artist, who, if not so good vocally as she might be, is still the best soprano at the Colon this year, received nothing like their just meed of applause. Also, the people never hear a serious vocal recital.

The Remedy

I have said enough to indicate the state of things here. Let me, having been destructive, become constructive.

How are these people to be taught? First, a way of keeping musical mountebanks from the more enlightened countries from coming and imposing on this public must be found. Secondly, let some really great serious artists come here and play and sing only good music by great composers. Let them do this in a serious spirit, without trick or embellishment, and they will be astounded to see how quickly the Argentinos will learn; they are very bright and learn with marvelous rapidity when given an opportunity.

Finally let me remark that the Englishman and American, especially the Englishman, who comes here, is usually a business man. Often he has risen from the ranks without having time for the cultivation of an "unessential" like music. Thus he is neither a music-lover nor does he know or wish to know anything about music, and he blindly follows the Argentinos' lead.

A MUSIC-LOVER.

Buenos Aires, Argentine,
Sept. 13, 1918.

PIANIST AND SOPRANO WINS PLAUDITS IN BENEFIT

Mme. Gills, Substituting for Maggie Teyte, Helps George Copeland in Program for Blind Relief

The concert given at Aeolian Hall for the Permanent Blind Relief War Fund for the soldiers and sailors of the Allies on Friday afternoon, Oct. 25, was so good as to make it matter for wonder that benefit concerts are usually rather ill thought of.

George Copeland's part of a program which circumstances combined to disarrange was exceedingly well executed. As always, he showed himself a musical intellectualist of the first order and had at his command a wealth of tonal color. His numbers included a Mozart Fantasie, a Scarlatti Pastorale-Capriccio, Chopin's first Ballade, "Gnossienne" by Satie, Debussy's "Danse de Puck" and "L'Après-midi d'un faune," La-parra's "Calesera," Granados's "Danse Espagnole," Turina's "A Los Toros" and the Debussy "Clair de Lune."

Maggie Teyte had fallen a victim to the epidemic and Gabrielle Gills filled her place very acceptably. The numbers substituted by Mme. Gills were from her repertoire of French songs, several of Debussy's, the ever welcome Koechlin "Miss Ellen" and the "Marseillaise" by way of encore.

The audience, which packed the lower floor and the boxes and filled the major part of the balcony seats, was highly enthusiastic, particularly over Mr. Copeland's reading of the "Danse de Puck," the Laparra dance and Satie's "Gnossienne." The last-named number showed Mr. Copeland's tonal gifts to especially good advantage and the repetition he gave of this as well as other numbers demonstrated to what a remarkable degree of perfection he had brought his interpretations.

The occasion must have dropped many golden dollars into the coffers of what is probably the largest and, therefore, also the neediest of war charities. D. J. T.

Three Artists to Open Tuesday Musicales at the Plaza

The first of the series of Tuesday Morning Musicales at the Plaza Hotel, will be given on Nov. 5. Cecil Arden, contralto of the Metropolitan Opera Company; Mayo Wadler, violinist, and Victor Wittgenstein, pianist, will appear.

Music's Place in Camps Near the Capital City

"Godmother of the Training Camps" Gives Her Opinion of the Influence of Music on the Fighting Man — Song Leaders and Men Back from Trenches Give Their Various Viewpoints on the Kinds of Entertainment Which Most Nearly Meet the Many-Sided Needs of the American Army

WASHINGTON, D. C., Oct. 20.— That music is an essential, as necessary in its place as food and exercise, in the camps around Washington has been amply demonstrated by the great demands made upon the musicians of the Capital City, by the visiting musicians who have spoken in high terms of commendation of the work done at the camps and by the song leaders themselves who frequent the city, when not giving the joy of song to our fighters of land and sea.

"Being a 'Camp Godmother' is the biggest inspiration I have ever had," declared Mrs. Wilfield Scott Clime, wife of Lieutenant Clime of the Signal Corps. "To bring happiness and relaxation to hundreds, ay, thousands of our boys through music is as thrilling to me as the battlefields must be to them, for I feel I am conquering hearts and temptations, while they are conquering lands and men—all for the same noble principle. When my husband went to France to send back to America motion pictures of the movements of General Pershing's forces, I felt that I had just as important work to perform right here at home, so I turned my talents over to the camps.

"Our boys like all classes of music, but I always keep my programs on a high standard. Often I infuse operatic arias, which have always been received with enthusiasm. At the Sunday services which I give weekly at Belvoir I sing only sacred solos, which seems to be what the men expect and appreciate."

Mrs. Clime is "Godmother" of Camp Humphreys, Va., where she arranges or takes part in at least two performances a week. She also appears at the other camps round the city.

Camp Humphreys is considered the richest of the local camps in musical talents, counting among its engineers G. de Ariagroff of the Metropolitan Grand Opera Company, whose beautiful voice is frequently heard in concerts at the camp. Another who helps lighten camp routine and hardships with music is William Dillon, the composer, who has given



Cyril Mee from France, Who Is Entertaining the Camps with "Songs and Stories" from the Trenches



W. J. Reynolds, Song Leader of Camp Humphreys, Va., Who Is Doing His Bit by Giving America a Singing Army

Mrs. Winfield S. Clime, Wife of Lieut. Clime, a Godmother of Camp Humphreys, Va., Brings Cheer and Comfort to These Engineers



Mary Helen Howe, Known as "the Godmother of Song" Among the Camps, Gives Inspiration to Our Fighting Forces

to the Fifth Regiment a song called, "You'll Like It," which has become very popular. Then there is Peter Schools, Russian dancer; David Schorr, Cliff Lyons and Frank Hughes, of vaudeville fame; Paul Sorg, impersonator; Morris Handel, tenor; Jack Lambert, ballad singer, and William Ufert, orchestral director, as well as many others known in dramatic, literary and newspaper circles. Another celebrity who helps to keep his comrades smiling is Jake Cogan, chief clown of Barnum & Bailey's circus.

The big amphitheater, accommodating 15,000, on the hillsides, is a unique center. It was here that Mrs. Newton D. Baker, wife of the Secretary of War, delighted the boys in khaki with her singing, and it was here also that Mary Helen Howe recently appeared.

The mass singing of the engineers is held in the amphitheater, under the leadership of W. J. Reynolds. He is a magnetic leader and whether the gathering be 3000 or 15,000 the soldiers obey as one man.

"I have been leading singing classes and singing bodies since I was twelve years old," remarked Mr. Reynolds, "but I have never heard men sing as they do to-day in the army. A day of hard work or a long hike is soon forgotten in the lightness of song."

Music at the Front

Cyril F. O. Mee, who was in Washington recently touring the nearby camps, spoke enthusiastically of the influence music brings to the men in the trenches and fields of France. "Music has brought about a comradeship that no other single element could. It is mingled with gruesome fighting, with impatient waiting back of the firing

lines, with lonesome hours, with hospital sufferings and long marches. It creates a fighting spirit, a contentment and an inspiration for higher ideals. "I have brought back with me some of the songs heard in the trenches and all are of a humorous nature. That is no place for serious singing. Trench life, patriotism and the French girl are curiously interwoven in snatches of American, English and French melodies."

F. F. Reynolds, who is directing entertainments at Camp Meade, Md., speaks in the highest terms of the elevating influence music has on the soldiers. "One thing that has pleased me," he remarked, "is that the men are demanding a higher standard of music than that which was formerly given them. The trashy and ragtime they can furnish themselves in unconventional entertainment. We have men at the camps who have been accustomed to attending concerts by famous artists and there is no reason why they

should not be given consideration. There are others who love music simply for its melody and they, too, should be considered. But there is no reason for us to bring to the camp people who can offer nothing better than the boys can furnish themselves during recreation hours. Besides, we have some excellent musicians here, too, who are favorites on home talent nights. I can safely say that the mass singing at the camps has been instrumental in raising the desire for a higher standard of music. To many of them it has made music mean something deeper than ragtime jingles and senseless words. Singing themselves has given them a love for song. And let me say right here that it is the singer who makes the strongest appeal to the boys. A woman of charming personality with a beautiful voice and a classic song can bring attention from restless boys in camp when other forms of music will fail."

WILLARD HOWE.

HARRY ANDERTON'S RECITAL

Occasional Flashes of a Worthy Individuality in Pianist's Playing

Though his playing at his Aeolian Hall recital of Monday afternoon, Oct. 28, was full of flaws, Harry Anderton showed himself a more than usually interesting performer by reason of the occasional flashes of a worthy individuality that marked his work. The impressionistic style in criticism does not hold its erstwhile position of high favor, or it might be said of the recitalist that these flashes came like sunlight breaking through clouds, not the dramatically

stormy clouds of a summer shower, but the thick and murky blanket behind which autumn sometimes tucks up the sun.

The MacDowell pieces which had been picked as opening numbers of a well built program showed almost no such flashes. Since he outgrew the piano, Paderewski has had a way of chastising his instrument for its inability to yield a *forte* of both volume and richness. The younger pianists caught this mannerism; Mr. Anderton is among those who caught it very badly. Would that a vaccine for the malady might be quickly discovered and as quickly administered.

Though he introduced disconcerting variations in *tempo* into a Chopin Nocturne, executed ornaments too glibly and marred his piano, especially in a couple of Debussy numbers, with injudicious pedalling, Mr. Anderton occasionally showed a very welcome knack of making his music liberate the listener's emotional energies. It would be interesting to hear him in a program vouched for as representing his own personal tastes and not, as Monday's unhappily seemed, his idea of what he "ought" to play.

D. J. T.

RECITALS BY MISS DAVIES

Contralto Makes Successful Appearances in Canadian Cities

Penelope Davies won a complete success in her recital in Edmonton, Can., on the evening of Oct. 10, in the First Presbyterian Church. The recital was given under the auspices of the Great War Veterans' Association. Miss Davies offered songs in English by Trehearne, Vivian Burnett, Sanderson and three Burleigh Negro Spirituals; Scandinavian songs by Borresen, Elling; French songs by Pierné, Chausson and Fournier. She also sang M. C. de Lotbinière Hardwood's setting of "In Flanders Fields," accompanied by the composer. The final group included American songs by Busch, Lieurance, Fay Foster, Dunn and La Forge.

On Oct. 14 she gave the same program in Calgary at the Palliser Hotel, where she also won great success. Her accompaniments were finely played by Jean Atkinson.

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Vocal Teacher Declares That Many Instructors Hold Out False Hopes to Students—"Learn to Sing Songs," Is His Advice—Hopes to See Definite Standards in Teaching Established.

A NEW angle in vocal teaching is rare, we admit; but every now and then one encounters it. Perhaps it is because one looks for it so little, that one assumes that all teachers work toward that Parnassian goal, "grand opera," with the accent on the "grand." It was both refreshing and inspiring recently to meet Louis Simmions, the New York vocal instructor, and to talk with him about his work, which seems to enthuse him greatly. To a representative of MUSICAL AMERICA Mr. Simmions talked, demonstrated his points by singing, and convinced him that his viewpoint has more hope and *raison d'être* in it than anything that has been put forward in many a moon.

Mr. Simmions has been teaching in New York since 1913, when he returned from Europe to his native America. As we have said, he is a singer himself, his masters being Giovanni Mirabella in Florence and the late Emil Fischer, the famous basso of the Metropolitan Opera Company. He has studied seriously and he has done a lot of thinking, both in his years of study and of teaching.

"This idea of teaching people to sing with the view of operatic careers in mind is all wrong," he said. "I am absolutely opposed to it and make it a point to explain this fully to every applicant that comes to me for lessons. What a mistake it is to take nice fresh voices, inject into them or encourage them in the idea that they will one day thrill audiences at the Metropolitan, the Scala in Milan, or what not, when the maximum of their ability is but to sing songs!"

"I find that this opera thing has been 'played up' so much by teachers that the majority of vocal students who set out to study can think of nothing else. Do they stop to consider that they have no adaptability for opera, that their voices are



Louis Simmions, New York Vocal Instructor

not voices that will be noteworthy on the lyric stage? I am certain that the situation can only be cleared up when our teachers will recognize this and be willing to state it frankly to their pupils as I do and as I intend to do.

Few Voices Intended for Opera

"Do not misunderstand me; if I find a voice that is intended for the opera I will recognize it. But they are very few. Think of how many study for opera every year, and think at the same time how few get there. The answer lies in their total unfitness for ever having attempted it. It lies in nothing else."

For the last two years Mr. Simmions has been the teacher of voice at "Oaks-mere," Mrs. Merrill's School for Girls at Mamaroneck, N. Y. There he gives sixty lessons a week, and last season he gave as many more weekly at his New York studio on Fifth Avenue. In his work at the school he has had great success, teaching his pupils songs, and songs only. He showed the writer a program given there last spring, in which some twenty students sang songs, not one of them hav-

ing had more than six months of vocal study. The list of songs was an excellent one and it was difficult to realize that such a thing was possible. Inquiring of Mr. Simmions he informed the writer that he uses simple songs from the beginning with his pupils and English songs.

"I am absolutely convinced, from my experience," he went on to say, "that our students need songs in their own tongue, that they understand and feel these songs better than they do anything else and that their progress is ten times as rapid along these lines as along the old-fashioned paths. We must first learn to walk, then run. America yearns for simplicity, for natural sentiment, for sincerity of expression and this is gotten in the songs of America's own composers far better than in foreign songs the spirit

and style of which we cannot expect our young people to feel at home in when they set out in their studies.

"One more thing," Mr. Simmions added, "and that is that I wish the time were here when our vocal instructors would come together, exchange their ideas and in this way work together as do the men in other professional walks. The way so many teachers live virtually as a law unto themselves, safeguarding the sacred secret of their ability to develop the human voice, is wrong. There are principles on which all good teachers must agree, and I am awaiting with keen interest the time when they will meet, define these principles and in this way establish a definite constructive plan on which can be built the American method of vocal culture. That will be a salutary thing."

A. H.

CONCERTMASTER MEGERLIN APPEARS AS RECITALIST

Philharmonic Violinist Makes His Formal Début as Soloist in Aeolian

Alfred Megerlin, Violinist. Recital, Aeolian Hall, Afternoon, Oct. 24. Accompanist, Nicolai Schneer. The Program:

Sonata in G Minor for violin alone, Bach; Concerto in E Minor, Mendelssohn; Introduction and Rondo Capriccioso, Saint-Saëns; "Gypsy Airs," Sarasate.

Concertmasters are expected to descend from their pedestals every now and then in the service of custom and their admirers. Mr. Megerlin assumed his post with the Philharmonic a year ago last spring and has recommended himself to a great many of Mr. Stransky's votaries for his excellency of musicianship and unstudied modesty of professional demeanor. Many of these admirers were present at Mr. Megerlin's formal début as a recitalist, his first appearance hereabouts, we believe, since he appeared in a faculty concert several years ago. The Cantabile-Fuga of the Bach Sonata brought out some of the admirable qualities of the Belgian, warmth of tone, analytical perspicuity and mature understanding. In the subsequent movements he unreeled Bach at a speed that probably would have made Papa gasp for dizziness. The Concerto was taken with the same whirling *tempo*, except the *andante* which was sung with considerable eloquence. The *allegro molto vivace* was taken at virtuoso velocity, without compensating accuracy in the dash of the finale.

The Saint-Saëns and Sarasate parade pieces offered but small opportunity for the soloist. His virtues run rather to honest musicianship than to spectacular agility. A few trills, not exacted by the composer, were added to the Rondo by the artist, but even these extra embellishments failed to add sufficient color to the performance. In the double-stopping the player's intonation often went a bit awry, at other moments it was inclined to sharpness. The best qualities of the artist came to view again in his encore, the Beethoven G Major Romanze.

A. H.

PABLO CASALS AS PATRIOT

Story Told of His Enthusiasm in Cause of Spanish Reformer

Though little has been said of Casals as a patriot, he is regarded as having much the same reputation in Spain as has Paderewski in Poland, that of being its most honored artist and one of its leading patriotic spirits as well.

One of the most interesting stories told of the cellist was that recounted by one of his countrymen about his participation in the Ferrer affair which plunged Spain into a state of revolution three or four years ago. The revolutionists had almost complete control of Barcelona and the Government called out troops to advance on the city. Casals lived in Vendrell, a little town near Barcelona, and it was through there that the railway ran on which the troops were to pass through to Barcelona. The surest way to keep them from entering the city was to do away with a bridge over which ran the

tracks, and this Casals proposed to blow up. The whole town was ready to follow him in this hazardous undertaking, the butcher of the place being aroused to such a degree that bare handed he tore up the rails from the ground so that the train should not pass. It finally happened that the train was wrecked by similar proceedings before it reached Vendrell.

Edward H. Corrigan, general secretary of the Knights of Columbus at Camp Travis, Tex., has recently written to Arthur A. Penn, telling him how much the boys at Camp Travis enjoy singing his song, "The Magic of Your Eyes."

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**MARIE ALMAGIA WINS
PRAISE SINGING FOR
THE VISITING ITALIANS**



Marie Almagia, Gifted Young Vocalist

Marie Almagia, who has the distinction of being the protégée of Caruso, was the soloist at a banquet given at the Hotel Astor recently by the Italian Chamber of Commerce in honor of the Italian soldiers who are now visiting this country in connection with the Fourth Liberty loan. Miss Almagia sang the National Anthems of the four Allied countries, the United States, Great Britain, France and Italy, and "Ritorna Vincitor" from "Aida." There were many prominent guests including General Manager Gatti-Casazza, of the Metropolitan Opera, and the Italian Ambassador.

Miss Almagia was highly complimented for her excellent singing. This was one of the first occasions when she has been heard professionally in concert. Born in San Francisco of Italian parentage, she has studied exclusively in this country and has recently been a pupil of Fernando Tanara. Her father is the editor of *Il Cittadino*, the Italian paper of this city.

Miss Almagia expects to be heard in opera in the United States during the coming season.

**Minette Warren and Adelaide Pierce
Heard in Two Recitals**

Following their joint recital at Aeolian Hall on Oct. 11, Minette Warren, pianist, and Adelaide Pierce, contralto, of St. Paul, gave a recital before the Daughters of the Empire State at the Waldorf-Astoria, New York on Thursday evening, Oct. 17. In a Chopin group Miss Warren displayed fine technical skill and much beauty of tone and was heartily applauded. After a group of her own compositions she was obliged to give encores. Miss Pierce's rich contralto gave pleasure in the cavatina from Gounod's "Queen of Sheba," as also in a group of songs. On Sunday evening, Oct. 20, these young artists scored in their appearance in

the ballroom of the Hotel Knickerbocker before the convention of Catholic "Big Sisters." On this occasion Miss Warren gave a spirited reading of the Schubert-Tausig "Marche Militaire" and Miss Pierce brought the evening to an enthusiastic close by her singing of Mrs. Beach's "The Year at the Spring." While in New York, both artists and Miss Warren's mother, Mrs. Minette Lake Warren, were entertained by former St. Paul friends.

DAI BUELL IN RECITAL

**Friendly Audience Greets Young Pianist
in Aeolian Hall**

Dai Buell, a young pianist who has been heard in New York before, played again on Oct. 22 at Aeolian Hall to a friendly audience. Miss Buell's graceful yet unstudied platform manner can be recommended for study to the poseurs of both sexes too numerous in her chosen profession. Her playing was informed with an earnestness and sincerity which unfortunately did not compensate for the lack of breadth and variety in her interpretations, nor for her occasional marked lapses in technique. Yet in fairness her delicacy of touch and not infrequent brilliancy of execution must be commended.

It has been said that there are twelve people alive now who can play the Liszt B Minor Sonata; in which case, the young pianist of yesterday can congratulate herself on escaping traditional ill-luck. The tragedy and majesty of the Hungarian composer's work quite evaded her interpretation; and it may be added that the inner beauty of the Chopin numbers did likewise, for a different reason.

It is not evidently in her temperament to bring out Chopin's exquisiteness, though she made praiseworthy attempts to do so, and here and there achieved some charm of effect. The last group seemed much better fitted to the player's capabilities. The Paderewski "Intermezzo Polacco," the Tchaikovsky "Humoresque," and Liapounoff's "Elegie" were daintily and yet spiritedly played, receiving a deserved encore. C. P.

**Jersey City Has Vigorous Campaign to
Enlist "Slacker Records" for Service**

JERSEY CITY, N. J., Oct. 24.—The work of enlisting all "slacker records" for active service is in charge of Mrs. Rynier Wortendyke, chairman of the Music Department of the Woman's Club of Jersey City, and she has asked a number of prominent musicians to help her. The plan worked out by this committee is to have a large number of places in every part of the city designated as receiving stations. To increase interest, especially among the club women, Miss Van Wagenen of Newark and chairman for music in the State Federation of Women's Clubs, will speak in Jersey City the first week of November, telling how the records collected last spring by the women are giving much pleasure in their own soldiers' club at Camp Dix. A. D. F.

**Edwin Hughes Teaching at Institute of
Musical Art**

Edwin Hughes, pianist, who joined the faculty of the Institute of Musical Art last January when Carl Friedberg returned to Europe, continues to teach at this school during the current season.

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SAN CARLO FORCES**



Mme. Nana Genovese, Contralto

Mme. Nana Genovese, contralto, formerly of the Manhattan Opera Company and well known in musical circles, is to be heard in opera this season at special performances of the San Carlo Opera Company. Mme. Genovese will sing in "Gioconda," "Rigoletto," "Cavalleria" and "Trovatore." She will leave shortly to join the company and will sing in Buffalo, Syracuse, Rochester and Toronto and later in the season in other cities. Mme. Genovese made her operatic débüt in Italy and was successful there, as she has been in this country, in opera and recital.

**French Army Band Welcomed in Many
Performances at Newark**

NEWARK, N. J., Oct. 26.—The French Army Band, directed by Captain Gabriel Pares, gave a number of concerts in Newark this week for the benefit of the "Foyer de Soldat" and of the Newark branch of the Motor Corps of America. On Tuesday the band played first at the plant of the Foundation Company in Kearny, then at the Edison plant in West Orange, then in East Side Park in Newark. The occasion on Tuesday

morning was the launching of the Tolo at the Kearny shipyards. On Wednesday the band played for the workers at the Driver-Harris plant in Harrison, then at the Splitdorf Electrical Works in Newark, then in Military Park, and finally in the City Hall, where a welcoming address was made by Mayor Gillen. Last night a final concert was given in the First Regiment Armory. The mayor and the members of the Motor Corps received from Conductor Pares medals commemorating the visit of the band to this city.

P. G.

MAKES DEBUT IN FRANCE

**Esther Cobina Johnson Scores Success
as "Mimi" at Aix-les-Bains**

Esther Cobina Johnson, formerly the wife of Owen Johnson, the novelist, made her débüt in France recently in the rôle of *Mimi* in "La Bohème" at Aix-les-Bains, with a supporting company from the Paris Opéra Comique. The performance was a brilliant success and in consequence M. Gunsbourg, director of the Monte Carlo Opera, immediately engaged her to create a new rôle in the coming season. Mrs. Johnson is also engaged to sing *Thaïs* at the Lyons Opéra.

Mrs. Johnson, who was born in California, made her first appearance in opera at the age of eighteen in Germany, and was engaged to sing in Italy when the war broke out. She is said to have been the first woman to sing for the American soldiers under the Y. M. C. A. management, and passed all last winter singing to American troops at the front and in the camps.

**Fred Patton Appearing as Soloist in
Two Washington Heights Churches**

Fred Patton, who for eight years sang as soloist in the Broadway Tabernacle, New York, is now holding solo positions in the Fort Washington Presbyterian Church and in the Washington Heights Branch of the Free Synagogue. Mr. Patton's engagements during August and September included several appearances in the Ocean Grove Auditorium with Beulah Beach, formerly of the Century Opera Company. He also filled several engagements at the Delaware Water Gap, and as a result of his success there was engaged as community song leader for the first Community Song Festival at Stroudsburg, Pa. He has also appeared at a number of the camps.

MAY PETERSON IN CHARMING RECITAL

Metropolitan Soprano Opens Brooklyn Academy Season Auspiciously

May Peterson, Soprano. Recital, Academy of Music, Brooklyn, Evening, Oct. 23. Accompanist, Francis Moore. The Program:

"Canzone" ("I Tre Cicisbei Ridicoli"), Ciampi; Chante, Rossignol, Old French, arranged by Saint-Requier; "Oh, Whistle an' I'll Come to You, My Lad," Old Scotch; "Alleluiah" (air from "Exsultate"), Mozart; "Noël des enfants qui n'ont plus de maisons," Debussy; "La Pavane," Bruneau; "Contemplation," Widor; "Chanson Norvégienne," Fourdrain; "In Silent Woods," Rimsky-Korsakoff; "Impression Fausse," Poldowski; "Doll's Cradle Song," Moussorgsky; "The Three Cavaliers," Russian folk-song, arranged by Schindler; "I Came with a Song," La Forge; "Snowflakes," Mallinson; "Swing Song," Moore; "This Is the Moon of Roses," Bainbridge Crist.

Miss Peterson with this well chosen program opened the Brooklyn Institute's season and was enthusiastically received by an audience which crowded the concert hall, a tribute to Miss Peterson's popularity with Brooklyn audiences and a good omen for the Brooklyn season. Due to a press feeders' strike, the printed programs were not complete, which proved to be a blessing in disguise, for Miss Peterson charmed her audience with dainty little word paintings of each of her songs before singing them. Familiar to opera-goers, Miss Peterson displays a particularly magnetic and pleasing personality as a concert singer. She is possessed of striking histrionic ability, which lends itself well to a recital program in intimate little mannerisms which win the sympathy of her audience, and she has further the perfect diction which is so essential and which

caused her lightest word to travel clearly to the furthest reaches of the auditorium. Her French pronunciation was a pleasure and her phrase-molding gratifying.

She opened her program with the Ciampi "Canzone" and the Old French Chante by Rossignol, in which she evinced true appreciation of style; the Burns "Oh, Whistle an' I'll Come to You, My Lad," had to be repeated; the Mozart "Alleluiah" was sung with trenchant beauty of tone and was long applauded. A group of French songs offered the appealing and exquisite Debussy "Noël des enfants qui n'ont plus de maisons," to which Miss Peterson gave full measure of rich feeling; Bruneau's "La Pavane," depicting the dance of a peacock, was charming and was repeated; Widor's "Contemplation" and Fourdrain's "Chanson Norvégienne" were well received. There followed a Russian group, featuring Rimsky-Korsakoff's "In Silent Woods," Poldowski's "Impression Fausse," Moussorgsky's "Doll's Cradle Song" and "The Three Cavaliers," a Russian folk-song, arranged by Kurt Schindler, which were so well done that Miss Peterson was recalled many times and finally favored her audience with a requested encore, La Forge's "To a Messenger." The final group of the program presented works of several modern American composers. La Forge's "I Came with a Song" was repeated; Mallinson's "Snowflakes" proved delightful; Moore's "Swing Song" brought the diffident composer to his feet in acknowledgment of the prolonged applause, and Miss Peterson repeated the number. Crist's "This Is the Moon of Roses" brought the program to an end, but Miss Peterson was recalled a score of times and was persuaded to give several encores, the last one being "Dixie," for which she accompanied herself at the piano.

Mr. Moore's accompaniments were consistently artistic. A. T. S.

Los Angeles Symphony Orchestra Makes Tentative Program Plans

LOS ANGELES, CAL., Oct. 24.—In spite of war and epidemic the management of the Los Angeles Symphony Orchestra is going on with its plans for the coming series of concerts. A tentative arrangement of programs has been made, to take the place of the series of national programs originally proposed, and negotiations are under way with two soloists, Mme. Petschnikoff and Theodore Spiering, of New York. Adolf Tandler continues as conductor of the orchestra, with F. W. Blanchard as business manager and W. E. Stowbridge as his assistant. An active campaign for the sale of the remaining seats for the symphony series is under way. Last season all preceding debts were cleared up, and with a reasonable display of public interest the present season is expected to be a success. W. F. G.

Hempel's Encores Add \$1,000 to Loan

At the Sub-Treasury noonday rally on Oct. 11, during the fourth Liberty Loan, Albert Tyck, an alderman of Antwerp, and Robert Bagne of the French Army, spoke, and Frieda Hempel, of the Metropolitan Opera Company, sang "There's a Long, Long Trail." A woman in the crowd offered to subscribe to a \$1,000 bond for an encore. Miss Hempel agreed and the woman bought the bond.

Aged Violinist Kills Himself on Wife's Grave

Adam Bonbagh, an aged violinist of East Rutherford, N. J., killed himself on his wife's grave in Delaware Cemetery on Oct. 28. In a note left for his son and only child, grief for his dead wife was given as the cause. Mrs. Bonbagh died three months ago.

In his program of American songs this season Leon Rice is singing Arthur A. Penn's "Sunrise and You" and "The Magic of Your Eyes" and Frederick W. Vanderpool's "Ye Moanin' Mountains." He has sung them in the concerts he has already given this fall and will continue to feature them.

GIVE PROGRAM OF BRANScombe WORKS

Gifted Artists Interpret American's Music in Red Cross Benefit

Mary Jordan, Contralto; William H. Gleim, Tenor, and Max Rose, Violinist. Recital, Hotel Martinique, Evening, Oct. 22. Accompanist, Gena Branscombe. The Program:

"God of the Nations," Duet, Miss Jordan and Mr. Gleim; "Krishna," "I Bring You Heartsease," "Radiant as the Morning," Mr. Gleim; "A Memory" and "At the Fair," Mr. Rose; "Hail, Ye Tyme of Holiedays," "Three Mystic Ships," "The Morning Wind," Miss Jordan; "Laughter Wears a Lilled Gown," Duet, Miss Jordan and Mr. Gleim; "An Old Love Tale" and "A Carnival Fantasy," Mr. Rose; "At the Postern Gate," "The Lass of Glad Gray Eyes," "The Great Adventure," Mr. Gleim; "Dear Lad o' Mine," "Every Town Is Your Home Town," "Our Crusaders," Miss Jordan. All composed by Gena Branscombe.

The benefit concert given for the Broadway Tabernacle Red Cross (Auxiliary 145), at the Hotel Martinique, Tuesday evening, Oct. 22, took the form of a recital of Gena Branscombe's compositions. The composer, at the piano, gave good evidence of her studies with Rudolph Ganz, and the works presented, many of which were remembered as having been heard before, were equally worthy of her masters in composition. Notwithstanding this ambiguous compliment, Miss Branscombe is entitled to and has long received recognition as a serious musician in her own right.

The artists chosen to interpret the program were all excellent. Mary Jordan, the well-known contralto, has a voice which is remarkably rich and even and retains much dramatic power as a souvenir of her work in opera. William Gleim is a tenor of agreeable natural gifts and a very competent interpreter, who suited his voice admirably to the necessities of the small rooms in which the concert was given. And Max Rose, violinist, exhibited the sufficiently rare combination of full, smooth tone with technical ease. He did particularly well with "A Memory," the melody of which lingered long over the sonorous G string.

Miss Jordan's thorough artistry was perhaps displayed to best advantage in "Three Mystic Ships," an admirable through-composed song whose music well expresses the rather naive religious mysticism of the poem by Katherine Tynan. Incidentally, it may be remarked that Miss Branscombe is sometimes poet herself, as well as composer, as witness "I Bring You Heartsease," which Mr. Gleim sang with exceedingly pleasant vocal quality and interpretative accuracy.

racy. Miss Branscombe acted as accompanist throughout the evening.

Many repetitions and extra numbers were given in response to the long and continued applause with which, in a spirit of evident friendliness, the audience greeted the artists' performances.

D. J. T.

MacDowell Club's Music Season Described in Bogert Report

The annual report issued by Walter L. Bogert, chairman of the music committee of the MacDowell Club, shows a large number of artists presented before the club during the last season.

The concerts included a reading of the "Well-tempered Clavier," by Ernest Hutchinson, on Dec. 27; first performance of the "Evergreen Tree," by Percy MacKaye and Arthur Farwell, in which the Choral Society of Brooklyn sang the music while Mr. MacKaye read the text. On Jan. 8 Jean Sinclair gave a recital of early music on clavichord and piano; Jan. 20, Alfred Kastner gave a harp recital, assisted by Dorothy Fox, soprano. Henri Casadesus and the Société des Instruments Anciens were heard on Jan. 27; Mme. Gauthier, soprano, Michio Itow, Japanese mime, Charles T. Griffes, composer, gave an evening of Mr. Griffes' works on Feb. 28. During March and April the programs were a "MacDowell evening" with Sara Anderson, soprano, and Oliver Denton, pianist; an "Evening of Polish Music," presented by Sigismund Stojowski; recital by Carolyn Beebe and the New York Chamber Music Society; evening of Arthur Hartmann's music, with Constance Purdy, contralto, David Bispham, baritone, Clarence Adler, pianist, and Mr. Hartmann, as artists; a Debussy memorial evening with the Flonzaley Quartet, Harold Bauer, Maggie Teyte and Walter Golde; and the last concert was a Bach evening with Blanche de Costa, soprano, Mrs. H. Durant Cheever, contralto, George Harris, tenor, Robert Maitland, bass. Carolyn Beebe, Gaston Dethier and James Friskin, pianists.

Hochstein's Mother Congratulated by Official of Nancy Conservatoire

The mother of David Hochstein, the young American violinist, who has just received his commission as lieutenant after having served at the front with the cannon platoon, has received a letter from Professor J. Schmitt, director of concerts of the Conservatoire of Nancy, which says in part:

"I enclose the programs and announcements of the concert given at the City Hall in the Grand Salon on Sunday, when Monsieur Hochstein's great talent was presented for our applause. Permit me personally to address to you, Madame, my heartiest congratulations for the wonderful talent of your son, who is certainly one of the biggest violinists of the epoch. It was a veritable feast for the poor people of Nancy who have recently gone through so much, to have this joy."

At his violin recital in Aeolian Hall, Wednesday afternoon, Nov. 13, Richard Czernowky will present the rarely played D'Ambrosio B Minor Concerto. American composer-violinists represented on the program include Spalding, Hochstein and Macmillen.

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Pure Music Again in Ascendancy in Italy

"To-day It Is Once More Possible to Speak of Italian Music Without Implying That Italian Opera Is Italian Music"—Turning from the Opera to the Absolute in Vindication of Nation's Intellectual Life—The Source of Wagnerism

By FRANCESCO MALIPIERO

ITALIAN music, that is to say Italian opera, has scored a tremendous success throughout the civilized world. For more than a century our *singers* have everywhere aroused the greatest enthusiasm. Yet if the triumphs due to the vocal gifts of the race have been enough for a time to satisfy Italian self-esteem, Italy to-day makes far greater demands on her art. For modern Italy, despite all its grateful recollections of the musicians of the *Risorgimento* (the operatic renaissance), also remembers its greatness in days gone by and the significance of this glorious past with regard to the present.

At this time, when every nation is endeavoring to develop its spiritual assets, Italy cannot well remain indifferent to that which concerns her musical activity, the more so since the universal popularity of the Italian music of the nineteenth century at times has thrown a light that is anything but flattering on one side of our intellectual life.

In the domain of music Italy must reclaim many rights which have fallen into abeyance, precisely because of the position assigned her for a century past—of one of which our forebears were mistakenly proud. Beside the genius of Beethoven and Wagner, those two Titans of musical *thought*, Italian opera may be said to represent the impulsive, spontaneous song of a people unconcernedly happy beneath their smiling skies.

The respect and even idolatry paid the two "German" geniuses were the outcome of an assiduous intellectual propaganda, favored by many circumstances which evened the way for it. Italian music and German music were the rulers of the world centers during the entire nineteenth century, without ever coming into conflict with each other, since each had a separate empire, the first dominating the masses, the second the intellectuals. Without discussing post-Rossinian Italian opera from the esthetic point of view, there is a question which quite naturally suggests itself:

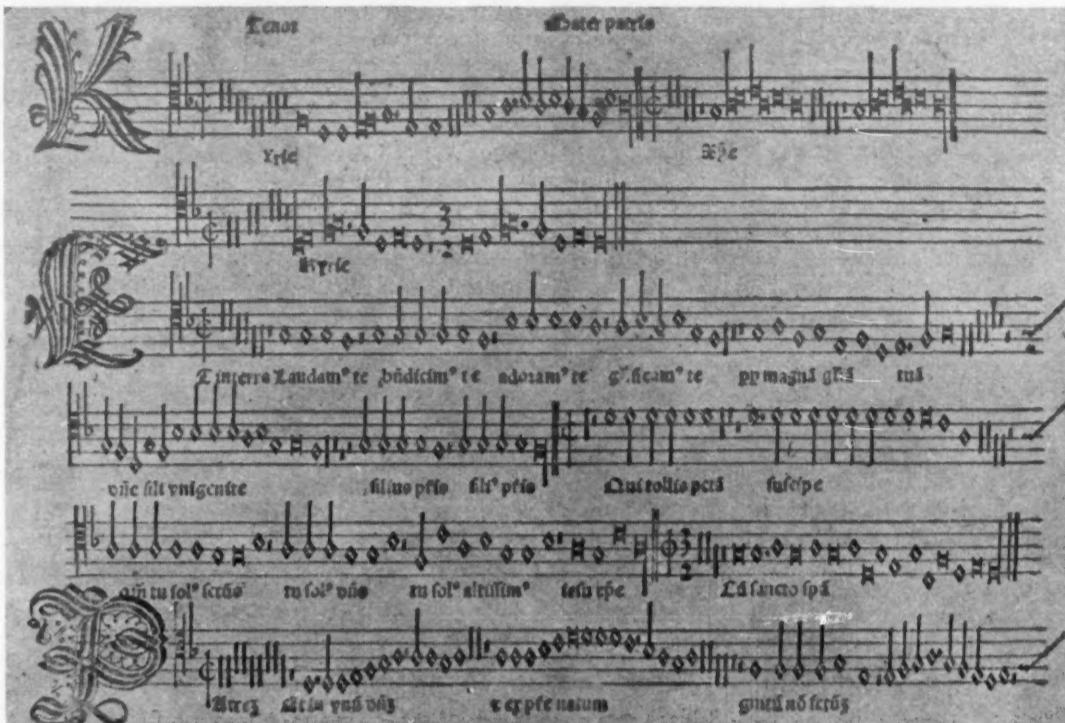
Should a nation which has given birth to all forms of musical expression afterward restrict herself to a single one of these developments, the most conventional, uniform and limited among them, merely because the most beautiful voices of the world seem to be produced beneath the Italian sun, and this vocal fecundity has given the greatest amount of superficial satisfaction to all the audiences of Europe and America? Though before the war this question was one absolutely inconceivable to any patriotic Italian, to-day it presents itself spontaneously to all who begin to see the outline of an evolution of all the arts shaping itself out of the tremendous conflict.

Laying the Foundation

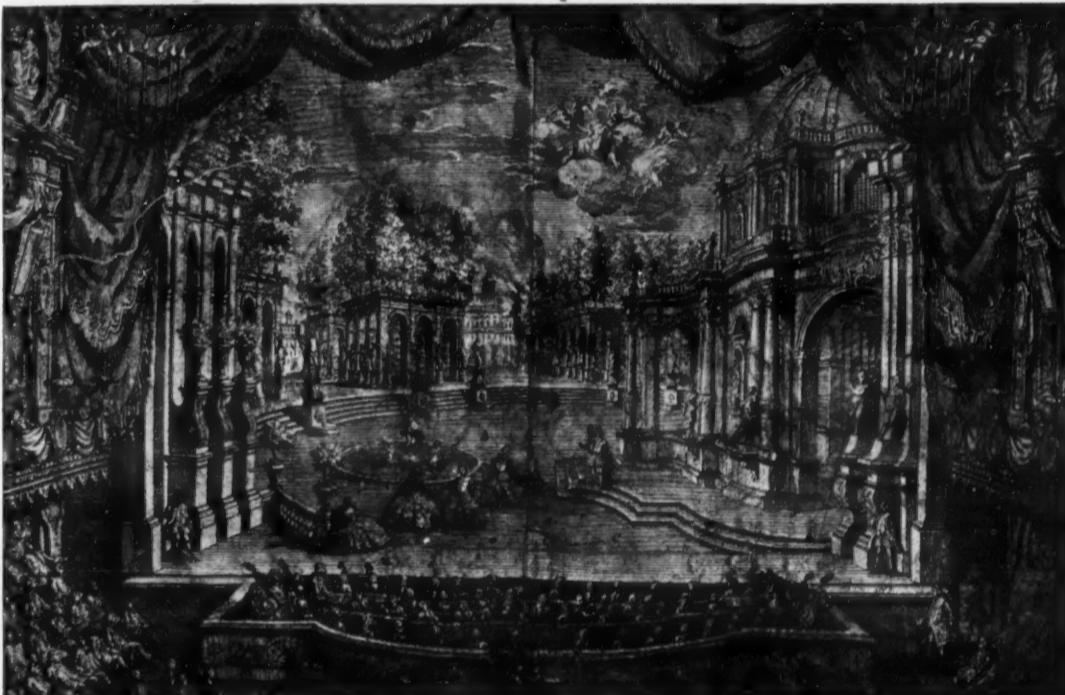
It was during the sixteenth century that the musicians of Italy gave a great

forward impulse to music in liberating it from the fetters of the arid counterpoint of the Flemish school, and in bringing the choral symphony to its highest degree of expressive intensity.

Though the combination of voices was their sole medium, their *materia musica* was so adaptable that they could mold it to every form of expression: dramatic or descriptive, lyric or comic. Oratio



The First Music Ever Printed in Italy in 1509



An Operatic Performance in the Glorious Days of the Italian Risorgimento

Pierluigi di Palestrina and Gesualdo di Venosa not only enriched harmony and counterpoint with new elements, but were also the first to create without regard for the technical preoccupations which made the work of their predecessors puerile and pedantic.

Vecchi, toward the close of the sixteenth century, was even able to conceive and realize a harmonic comedy, that is to say, a choral comedy, madrigalesque in style, whose comic animation has never been exceeded in music, neither during the eighteenth century nor later. The

"Amphiparnaso" of Oratio Vecchi is the oldest work in the comic vein to which the musical stage may lay claim. The ecstatic program of the Florentine *Camerata* surprises us at the present day by the originality of the ideas it presents, and the seduction of the voice (matter) alone has been able, in the course of three long centuries, to undermine the principles of the music drama which Giulio di Cavalieri, Giulio Caccini, Jacopo Peri, *et al.*, had divined.

Foreshadowing Wagner

With a truly Latin spirit of synthesis, Giulio di Cavalieri, in his *Rappresentazione di anima e di corpo* (The Representation of the Soul and Body), already foreshadows the theories of Wagner and gives the following advice for the scenic realization of music:

"Every detail should be perfect, in particular the singer's articulation; the hall (or theater) in order to be in proportion with this recitation in music should not contain more than a thousand persons, all comfortably seated, as much for their own satisfaction as to secure greater quiet; in halls that are overlarge it is, in fact, impossible that every word be understood, which places the singer under the necessity of forcing his voice, diminishing its expressive quality so that the auditor, who loses the words, finds the music wearisome. In order that they may not be seen, the instrumentalists should play behind the scenes. And the author advises that the instruments be changed in harmony with the changes of thought and feeling expressed, and also that musical 'Representations' of this kind should not last longer than two hours."

In these few sentences the entire Wagnerian program is synthesized: the great importance attributed to the words; the idea of a hall of audition which is not too large; of every spectator seated and the invisible orchestra (Bayreuth). Finally, Cavalieri's wish to have the instruments vary according to the different sentiments stressed by the reciter, proves the intuition he had of their individual qualities of expression—qualities which the symphonists were to discover and exploit only at a much later period. The Florentine *Camerata* was a belated manifestation of the Renaissance and sought, above all, the restoration of the Greek tragedy. As Jacopo Peri (1600) declares: "If we take for granted that it was a question of dramatic poetry and that song was to be brought into union with the spoken word (and surely no one has ever spoken in song), I have concluded that the ancient Greeks and Romans who, according to the opinion of many, sang their tragedies in the theater from beginning to end, on the other hand, must have employed declamation, which is as far removed from ordinary speech as from sung melody, and which would take a place midway between them."

Making the Bass Move

In order to realize this program he never ceased following out the peripeties of the drama, lending them an added intensity by means of his music. We quote what he has remarked anent this subject in the same "Preface": "And with regard to these modes and accents of which we make use to express grief, joy and other emotions, I made the bass move." (Instrumental expression in Peri's day depended upon the movement of the bases, since, with the exception of the melody, all else was improvised upon their foundation.) "According to these emotions," he continues, "I move

[Continued on page 50]



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Pure Music Again in Ascendancy in Italy

(Continued from page 49)

a bass, at times more, at others less, and hold it firmly between the right and wrong proportion until, passing through varied intonation, the voice of the singer approaches the speaking voice, and thus the way is opened for a new kind of declamation."*

In the theories and works of the Florentine *Camarata* and of a major portion of the Italian musicians of the seventeenth century who dedicated themselves to the theater (Monteverdi, Maren da Gagliano, etc.) we find the germs of the Wagnerian drama and even of Claude Debussy's "Pelléas et Mélisande," while from the eighteenth century on it is impossible to find any esthetic tie with this past in Italian opera.

The one thing which dominates later Italian opera is the preoccupation of discovering some pretext for singing, singing, singing, the human voice in itself being an *extremely* seductive organ of sonority.

The Age of Opera

Between 1840 and 1870, that is to say, during the most brilliant epoch of the *Risorgimento*, there was a great flowering forth of famous singers in Italy, which explains the enthusiasm of the

*If space allowed it would be well worth while to cite other interesting documents which make it clearly apparent how broad and even profound was the viewpoint and sensibility of the seventeenth century Italian musicians. Solerti has collected a number of the most important documents of the kind in his *Les Origines du drame musical* (Librairie Bocca, Turin).

age for the lyric drama that influenced even contemporary painting and the prose drama. In fact, in Italy toward the middle of the nineteenth century the character of all the arts savored somewhat of opera. Nor does it seem out of place to me, after having evoked Italian art of the seventeenth century, to quote Verdi's celebrated saying: "Let us return to the past," which has been interpreted in so many different ways and probably meant: "Let us come back to the road which we have abandoned," alluding to the importance of Italy's musical past as an ideal and not referring to questions of musical technique only engrossing the attention of fossilized pedants, or enthusing the young, eager to discover new means of expression.

From Opera to Pure Music

Yet to-day, happily, it is once more possible to speak of Italian music without implying that Italian opera is Italian music. For, beginning some years ago, there has been a renaissance of "pure music" in Italy. Toward the end of the nineteenth century Concert Societies were founded in all the cities of Italy, large and small. These societies brought the best orchestras, the best foreign virtuosi to their home towns, and the Italian public thus became acquainted with the works of German composers from Bach and Beethoven to Brahms.

Once the public had familiarized itself with this kind of music the conviction became general that the symphony, the oratorio, the cantata, the sonata, the string quartet, all chamber music, were an exclusively Trans-Alpine specialty.

The Italian public developed a great liking for what is known as "classical

music," and once its repertory had been assimilated, began to concentrate its interest upon the skill of its executants. Hence, before the war, numerous virtuosi toured Italy and the operatic stage ceased to be the sole showplace of musical virtuosity.

This "classic" era was heralded by the budding forth of various composers who were regarded as the disciples of the German musicians.

Why? Was not the oratorio born in Italy? Is not the cantata an eminently Italian creation? And the sonata, the quartet and all the other forms of the chamber music ensemble, do they not proceed out of musical forms absolutely Italian in origin? If opera for the space of a century has eliminated "pure music," the fact in itself is not enough to efface the past. The German composers have *imagined* musical forms which correspond in every way, to the genius of their race; forms which, in their essence present no great variety and which they apply to quartet, symphony and sonata, modifying them only in so far as they take into account their respective instrumental character.

The sonata had already attained great perfection of line with Domenico Scarlatti and, just as Emilio di Cavalieri thought that a musical drama should not last longer than two hours (Richard Wagner could never have conceived such proportion), so Scarlatti's style did not allow of too extended developments, of dimensions anti-Latin in their nature.

The fusion of four instruments (two violins, viola and 'cello), which represents the most perfect tonal balance of the strings, had already been glimpsed toward the end of the seventeenth cen-

tury, and the quartet, as understood by the German classicists, is nothing but an offshoot of the sonata form. The same thing may be said of the symphony, and the importance of G. B. Sammartini in Italian music lies in his concept of a type of orchestral composition truly Latin in its proportions. What is more, he was the first to do away with "supporting" instruments (clavichord, lute), which filled out the harmony and kept the instrumental ensemble from assuming a more definite aspect.

The essentially Italian cantata with its recitatives and airs, a derivation from the music drama, in its turn engendered vocal chamber music, including the German *Lied*. The oratorio was absorbed and destroyed by the music drama, yet it should not be forgotten that it traces its origin to the *Laudi*, and that it first saw the light in Rome, in the Oratory of the Valicella, under the auspices of St. Filippo Neri.

Italian Versatility

The great versatility of Italian musical genius is evident beyond any doubt. Yet, if the precursors of the classic infiltration into Italy allowed themselves to be seduced by German music, forgetting their own musical past or, to speak more accurately, not grasping its lofty signification, they should not be too severely reprehended. After all, choral music alone reached its apogee in Italy; all the other forms of musical expression had been abandoned while still in a primitive state. The Germans breathed life into the germs which they contained, while the Italians confined themselves to the operatic form. Hence it is not surprising that the latter came to find their own again by way of Germany.

This brief sketch of the past, inclusive of the nineteenth century, still so near to us and already so far away, suffices to legitimize the present. Not only is it natural that the younger Italian composers should follow a new trend, and a revival in the field of publication* and in concert giving was a consequence of the movement itself.

Symphonic Music Thrives

In the capital the St. Cecilia Academy does not content itself with giving numerous chamber music concerts, but has established symphonic concerts in the *Augusteo*, where a permanent orchestra gives excellent performances of classic music and all novelties. Rome is thus the possessor of one of the finest European institutions for presenting symphonic concerts, and the Romans give the heartiest support to its Sunday concerts at the *Augusteo*. Once the war is ended the larger cities of Italy will unquestionably follow the example of the capital. Even in these troubled times and relying only on traveling orchestras, symphonic concerts have been frequent and very well attended in Milan, Bologna, Turin and the other centers.

It will have been seen that to-day it is possible to speak of *Italian music* without the phrase being synonymous for *Italian opera*, and the after-the-war aspect of Italy's musical future is most promising. Has it not been said that where the sower has been generous the harvest will be abundant?

*The entire material part of music is Italian in origin. Aside from the first theorists (Guido d'Arezzo, Nicola Vicentino, Tartino) Italy furnished the first music-printers who used movable characters, and Simeone Veruvio, in 1586, first engraved music on copper, the origin of our processes of to-day. And long before the great violin-makers (Amati, Gaspare da Salo, the Guarneri, Antonio Stradivari, *et al.*) appeared, the art of instrument-making had reached the highest state of advancement in Italy, as is attested by chronicles and pictures showing scenes in which musical instruments play a part.

Klibansky Pupil to Appear with St. Louis Symphony

Elsie Diemer, a pupil of Sergei Klibansky, the New York vocal teacher, has been engaged to appear in two concerts with the St. Louis Symphony Orchestra on Jan. 3 and 5, in St. Louis. Betsy Lane Shepherd's concert date has been changed, and she will give her Aeolian Hall recital on Nov. 22. Cora Cook will sing at a concert given by the Institute of Applied Music on Nov. 22, and Mr. Klibansky will give a pupils' recital at Wanamaker's Auditorium on Nov. 6.

Mary Goode Royal, vocal instructor of Dayton, Ohio, is teaching Arthur A. Penn's "The Magic of Your Eyes" to her pupils this season. Similar approval for this song has been expressed by Edmund Wiley of the Edmund Wiley Music School of Memphis, Tenn. W. Clyde Dunbar of Arkansas, Wis., has sung this song in concerts recently with notable success.

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**ELINOR WHITTEMORE
DESCRIBES PLAYING
FOR MEN OVERSEAS**



Elinor Whittemore, Boston Violinist, Now Serving in France

BOSTON, Oct. 19.—Elinor Whittemore, violinist and one of the first Boston musicians to go abroad in the Y. M. C. A. entertainment service, finds playing for the men "over there" the most satisfactory work she has ever done in her life. Her first letter home radiates enthusiasm for the work and also gives some interesting details of the entertainment party's life abroad.

"France," writes Miss Whittemore, "is divided into different sections, and when you are in some sections you are able to write as to where you are. We have come now into a section the name of which I cannot give. We landed at our first place and stayed there a couple of days. It was a large camp of both American and French soldiers, and they had a very good hall with a stage and footlights! I should say it held about 1000 men. The enthusiasm was ten times greater than I expected. We played the next night at another camp about six miles away. Another large hall and the boys sat in the windows and on the rafters. The next day being Sunday, we played at the hospital at our stopping place. It was the most satisfactory work I have ever done in my life. If you could only see their faces! I went out in a remote cabin where there was no piano, to play to a boy they hadn't expected to live—if you could have seen the light in his eyes you would be so thankful you have let me come over.

"One day we went to a Polish camp for dinner and played to about 8000 men out in the open at sunset. After our program they sang us their national hymn. The Sunday I was in Paris I played at a Y. M. C. A. garden party at the Tuilleries, given for the benefit of the Paris poor whose homes have been destroyed by the German long-range canon."

Arthur Woodruff Begins Eighteenth Season with Jersey City Choral Society

JERSEY CITY, N. J., Oct. 24.—Arthur D. Woodruff will start the weekly rehearsals of the Woman's Choral Society of Jersey City on Wednesday, Nov. 13, this marking the eighteenth consecutive winter that this conductor has had the society of women under his leadership. In the membership are not

a few of those who started as charter members and have kept up regularly their attendance each winter. Owing to war conditions, Lucy Nelson, president of the chorus, and the other officers have decided not to hold the two invitation recitals which have been a part of the social and musical life of the city for the seventeen years the society has existed.

A. D. F.

**RAYMOND WILSON PLAYS
TO FRIENDLY AUDIENCE**

Directness, Sincerity and Intellect Are Outstanding Qualities of American Pianist's Art

Raymond Wilson, Pianist. Recital, Aeolian Hall, Afternoon, Oct. 31. The Program:

Sonata, Op. 27, No. 1, Beethoven; F Minor Fantasie, A Minor Mazurka, A Flat Minor Waltz, Chopin; F Minor Intermezzo, B Minor Capriccio, Dohnanyi; "The Fountain," Ravel; "Rigaudon," MacDowell; "May Night," Palmgren; Paraphrase on Themes from "Eugen Onégin," Tchaikovsky-Pabst.

A moderate sized but friendly audience received Raymond Wilson of the University of Syracuse with demonstrations of pleasure. Mr. Wilson has a certain directness, a sincerity of manner that permeated his entire performance, and to some extent atoned for its lack of poetic feeling. A thoughtful, carefully studied and intellectual performance it was, leaving nothing to the imagination, saying what it had to say distinctly and with little yielding to emotional bias of any kind. In the Beethoven Sonata this made for seriousness if not for breadth of interpretation; in the Chopin numbers it left the hearer convinced that this pianist has not the temperament that can interpret the strange mixture of abandon and *nuance* that is Chopin. "Onward, Christian Soldiers" is one thing, the F Minor Fantasie is another.

But if Chopin showed Mr. Wilson's defects, the latter part of the program showed his qualities. The staccato passages, the double octave runs of the Dohnanyi numbers (the crescendo of the Capriccio in particular) were especially well given, and Ravel's ultra-modern "Fountain" was a triumph of brilliancy. The entire picture was one of sharp, clear-cut values. MacDowell's "Rigaudon" would perhaps have been better placed elsewhere on the program, owing to a certain superficial resemblance in tonal effect, but it was delightfully played nevertheless.

The closing number, the Variations on a Theme from "Eugen Onégin," gave an opportunity for the display of some fine left-hand work, whose clearness of tone was quite free from any hardness. On the whole, one gained the impression that the possibilities latent in the pianist were gradually, as the program went on, releasing themselves from an academic tendency. Which may or may not be the proverbial word to the wise.

C. P.

Frieda Tolin, Pianist, New Pollak Artist

A new addition to Mr. Pollak's roster of young American artists is Freda Tolin, a gifted pianist. She is to appear in a joint recital in McKeesport, Nov. 22, and will make her débüt in New York at Aeolian Hall the latter part of January. Miss Tolin is a pupil and protégée of George C. Huey, a prominent pianist of McKeesport, Pa.

**Richard
Czerwonky
Violinist**

**New York Recital, Wednesday
Afternoon Nov. 13 at 2:30
Aeolian Hall**

Management Wolfsohn Bureau

**Chicago Recital, Sunday
Nov. 17, Playhouse**

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New Home of Paderewski to Be Musical Center at Washington



New Washington Residence of Ignace J. Paderewski

WASHINGTON, D. C., Oct. 29.—The new home which Mr. and Mrs. Ignace J. Paderewski have recently taken in Washington is shown above. The house is situated at 1410 Sixteenth Street N. W., immediately north of Scott Circle. It was formerly the Beale home and has been the scene of many important functions in Washington life. Mr. and Mrs. Paderewski have already made it a center of musical life in the national capital.

**HAGEMAN RENEWS
HIS TEACHING AND
OTHER ACTIVITIES**



Richard Hageman, Prominent Conductor, Coach and Accompanist

Richard Hageman has reopened his New York studio. Owing to his time being entirely occupied with the Society of American Singers, where he acts as chief musical director, Mr. Hageman was obliged to postpone the opening of his studio from Oct. 1 to Oct. 15. His activities with the Society of American Singers often necessitated his working from nine in the morning until one and two the next morning.

Mr. Hageman is entering his eleventh season as conductor at the Metropolitan Opera House, where he has full charge of the Sunday night concerts, as in the past. Instead of taking a vacation last summer, he completed his third successful season at Ravinia Park, Ill., as conductor with the Chicago Symphony Orchestra. While there he also maintained his summer studio at Glencoe, Ill., where he was kept busy teaching his numerous pupils, also having had a waiting list of nineteen scholars.

**Farwell Granted Leave of Absence by
Music School Settlement**

The Music School Settlement of New York has this month started on its twenty-fifth year. Owing to the war there are a few changes in the faculty. Arthur Farwell, the director, has been granted leave of absence to do war work in California this winter. Helen Braine Wilson, formerly head of the theory department, is doing her bit as a nurse and her place at the school is taken by

Frederick Schlieder. The orchestras will meet as usual and will be under the direction of Melzar Chaffee, head of the violin department.

A special effort will be made this year to encourage wind instrument study. The school has a small but effective wind instrument department by which lessons are given on the flute, clarinet, bassoon, trumpet and cornet.

Boston Publishers Compile New Catalog of American Songs

Songs by American composers are receiving special attention from a number of leading music publishers, who are making a serious effort to bring a representative list of such compositions to the attention of artists and music-lovers. To this end the leading Boston publishers have prepared a special catalog of some 400 compositions, including secular and sacred songs, songs with obbligato, secular and sacred duets and song cycles. The selections are alphabetically arranged under the names of the various composers.

Caruso on Membership Committee for Mark Twain Convalescent Home

Though it was announced recently that Clara Clemens had turned over the country home of her father, the late Mark Twain, at Redding, Conn., as a home for convalescents in the artistic professions, it has just been learned that Enrico Caruso has been chosen to represent the musical profession on the membership committee, which consists of four men, each a leading figure in his respective field of art. The object of this committee is to stimulate membership not only among those who are themselves artists, but those who are devotees of some form of art.

Ann Luckey Has Become Recital Favorite in Army and Navy Camps

Ann Luckey, soprano, a professional pupil of Frank and Lillian Miller Hemstreet, has been singing for the men in the camps during the summer. In October she sang for the boys at Cape May, N. J., appearing at Sewell's Point. She sang at the "Y" hut and was received with acclaim, a big crowd turning out to hear her, as she has sung there several times and is a favorite.

Julia Henry, soprano, recently heard with the Society of American Singers, gives her first New York recital of the season at the Princess Theater the afternoon of Nov. 12. Some Gipsy songs are featured on her program.

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MR. CZERWONKY A CHAMPION OF AMERICAN VIOLIN WORKS

Violinist at New York Début to Play Works by Four Soldier-Composers at the Front—Introduces Other American Works

TO illustrate the forceful creative work of our soldier-composers now at the front, Richard Czerwonky, the distinguished violinist, will give New Yorkers an opportunity of hearing a unique group of four compositions by American violinists when he makes his New York début on Nov. 13 at Aeolian Hall.

These works are Albert Spalding's "Prelude in B Major," David Hochstein's "Menuet in Olden Style," Stoessel's "Humoresque" and Francis Macmillen's "Serenade Nègre." In championing these compositions Mr. Czerwonky states that they are on a par with the best music of the greatest European composers.

Another work on Mr. Czerwonky's program new to his New York hearers is d'Ambrosio's Concerto for Violin in B Minor, which he played some years ago as soloist with the Boston Symphony Orchestra. Mr. Czerwonky is also going to give the first performance anywhere of Gustave Saenger's "Improvisation," still in manuscript.

When Mr. Czerwonky came to this country twelve years ago he introduced to the public the "Daily Studies" by Florian Zajic, a Bohemian, one of his former teachers. The work became popular and the publishing firm of Carl Fischer requested Mr. Czerwonky to revise it. This he has done and the new edition has just come from the press.

The influenza epidemic has caused considerable revision of Mr. Czerwonky's recital schedules. His New York date remains Nov. 13, but his Chicago appear-



—Lewis-Smith Photo.

Richard Czerwonky, Prominent Violinist, Who Champions the American Composers of Violin Music

ance at the Playhouse was postponed until Nov. 17, and a recital in Winnipeg, booked for Nov. 4, was deferred until January.

Hofmann Greeted by Large Audience in East Orange, N. J.

EAST ORANGE, N. J., Nov. 2.—Josef Hofmann appeared before a large audience in the East Orange High School last night, under the auspices of Mrs. William S. Nelson, who arranged the recital for the benefit of the Visiting Nurses Association. Music-lovers from Newark and other nearby cities crowded the auditorium. Mr. Hofmann

opened his program with his own arrangement of the "Star-Spangled Banner." His numbers ranged from Handel and Scarlatti to Moszkowski and Stojowski, and included a Chopin group and Beethoven's Sonata, Op. 101. A storm of applause greeted the Chopin Valse in E Flat and the Scherzo in B Flat Minor. The pianist added numbers by Chopin, Rachmaninoff and Mendelssohn.

P. G.

CHOIR DEDICATES CHURCH

Dr. Carl's Singers Give "Elijah" at First Presbyterian Church

A special musical program, conducted by Dr. William C. Carl, was given on Sunday night, Nov. 3, at the dedication services in the new home of the First Presbyterian Church, New York. A presentation of the oratorio, "Elijah," interpreted by a splendidly trained chorus and soloists, was the feature of the program. The major part of the solo work was done by Arthur Middleton, who substituted for Vivian Gosnell, the regular choir baritone, now sick with influenza. Mr. Middleton's strong, resonant voice led the choir admirably through the oratorio; he gave an especially worthy interpretation of "Is not his word like a fire?" Margaret Harrison, soprano, whose voice is of the clearest quality, rejoiced the audience by her interpretation of the "Hear Ye, Israel." Christine Barr, contralto, and George Brant, tenor, also added to the fine performance by some excellent solo singing.

The work of the choir ensemble revealed excellent training, whether when led by the organ or in the *a cappella* singing of "Lift Thine Eyes." Dr. Carl gave several organ numbers, including the Prelude by Handel and the Postlude by Bach. Incidental music was given by the choir for the Prayer, Benediction, Salutation and Invocation.

Sunday's services marked the union of three of New York's Presbyterian churches: the Old First Presbyterian, the University Place and the Madison Square Foundation. Besides the enlarging and renovation of the Old First Church, the organ and acoustic factors have been entirely renovated, and the choir has been reorganized. The music library of the church has been enlarged, and when assembled it is expected to be one of the finest of its kind.

F. G.

"VICTORY SING" IS THANKSGIVING PLAN

Many Organizations Unite in Promoting Demonstration of Song

Seven million American women are back of a movement to urge the people of every city and hamlet and the men in trench, camp, transport and battleship to "Sing for Victory" on Thanksgiving Day, at 4 p. m., Eastern time. This "Liberty Sing" is being arranged under the direction of Mrs. Philip North Moore of St. Louis, president of the National Council of Women, assisted by the officers and members of the National Federation of Music Clubs, the National Supervisors' Association and the National Association of Music Teachers. They hope to inspire every citizen of the United States to join in singing the

"Star-Spangled Banner" and other patriotic songs at the same hour, creating a wave of "victory song" that will reach from ocean to ocean.

Dr. Anna Howard Shaw, vice-chairman of the field division of the Council of National Defense, is acting as honorary chairman for the Thanksgiving Day demonstration. The plan for a great day of national song was inaugurated last year when the National Community Song Day was observed throughout the country on Sunday, Dec. 9.

"Liberty Sings" have been the means of obtaining the success of many patriotic celebrations and were one of the outstanding features of the Fourth Liberty Loan campaign. Musicians in every part of the country have taken up the work of bringing the people together in song, as a realization of the power which music holds in mental and moral preparedness has become increasingly evident.

The "Liberty Sing" committee will send circulars and programs to the State Music Directors of the Council of National Defense, leaders of community singing, the song leaders of the Commissions on Training Camp Activities of the War and Navy Departments, the song leaders of the Y. M. C. A. and of the War Camp Community Service, so that every part of America may sing the same songs on Thanksgiving Day.

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NOTABLES APPEAR FOR RECORDS DRIVE

Gala Performance at Carnegie Hall Enlists Stars of Opera and Concert

A group of artists whose names made the program look like a Metropolitan Opera House performance generously gave their services on Tuesday evening, Oct. 29, in the gala concert at Carnegie Hall for the benefit of the Phonograph Records Recruiting Corps.

Mme. Ernestine Schumann-Heink, Frieda Hempel, Hipolito Lazaro, Maud Powell, Arthur Middleton, Aurelio Giorni, Francis Rogers, Aurore La Croix and Margaret Farnham gave the elaborate program presented, and Major General J. Franklin Bell paid a glowing tribute to the gallantry of the American fighting forces in a short talk in which he spoke of music as "the fourth essential of the fighting man." Paraphrasing his own words of last year, General Bell called a "singing army a winning army" in recounting some of the deeds of New York soldiers in France.

Mme. Schumann-Heink, who was presented to the audience by General Bell, received an ovation in her singing of the "Star-Spangled Banner," which she followed with Oley Speaks's "When the Boys Come Home." And the audience that thrilled to Frieda Hempel's bird-like notes in the Proch Variations had the added delight of hearing the Metropolitan artist sing "Dixie" and the "Long, Long Trail." Mr. Lazaro gave the "O Paradiso" from "L'Africaine" magnificently, and later was heard in songs by Alvarez and Valverde. Maud Powell was greeted in the Wieniawski *Allegro Moderato*, Op. 22, later, as a special offering, playing her own arrangement of a group of American folk-songs. Two army songs, "Follow Me 'Ome" and "The Americans Come!" comprised Arthur Middleton's fine offerings, and Francis Rogers gave a group of the songs which had been sung by him in his tour of American camps in France. Aurelio Giorni, in the khaki of the Fifteenth Coast Artillery Band, won hearty applause in two groups which included the MacDowell Prelude in E Minor and the "Gobelin" of Sinding. Songs by Thayer and Bland were sung by Margaret Farnham and Aurore Le Croix was greeted in Liszt and Chopin numbers.

In addition to his programmed offerings Mr. Rogers gave a short talk before the opening of the concert, urging his hearers to send phonograph music to the men overseas "as the best means of stimulating morale." It is expected that a million records will be turned in at the offices of the National Phonograph Records Recruiting Corps as a result of the week's drive. M. S.

Hartridge Whipp Sings American Songs at Church Concert

Hartridge Whipp, baritone, appeared in a concert on Tuesday evening, Oct. 29, at the Tremont Baptist Church, New York, and scored a notable success in songs by Forsyth, Stickles, Berg, Lehmann, Robers, Wilson, Foster and Kramer. His accompaniments were admirably played by Leonora Fisher Whipp. Others taking part in the concert were Suzanne Zimmerman, soprano; Edith Goebel Eccles, contralto; Halsey Harper, tenor; Grace Niemann, harpist, and Herbert O. Light, organist.

Mary Jordan Singing New Song by Florence Parr Gere

A new French song, "La Vie," by Florence Parr Gere, to a poem by Celeste Wilber, is being sung this season in manuscript by Mary Jordan, to whom it is dedicated. The song will be published in January, by Huntington and Dilworth.

→ This space is reserved each week to advertise singers who sing our publications ←

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A Rehearsal of "The Daughter of the Regiment"



THE accompanying photograph shows some of the principals of the Society of American Singers, now appearing at the Park Theater, New York. They are rehearsing "The Daughter of the Regiment" with Leo Braun, at his studio in the Metropolitan Opera House Building. Reading from left to right the artists are: Julia Henry, Blanche da Costa, Craig Campbell, Walter Greene, John Quine, Bianca Saroya, David Bispham. Mr. Braun at the piano.

ALLEE BARBE MAKES SUCCESSFUL DEBUT

Young Soprano Displays Lovely Voice and Charm of Manner in Recital

Allee Barbe, Soprano. Song Recital, Aeolian Hall, Friday Afternoon, Nov. 1. Richard Epstein, Accompanist. The Program:

"Oh! Had I Jubal's Lyre," from "Joshua," Handel; "O Sleep, Why Dost Thou Leave Me" from "Semele," Handel; "Amarilli," Caccini; A Pastoral from "Rosalinda," Veracini; "Ariette," Vidal; "Le Colibri," Chausson; "Jeune Fillette, old French, arranged by Weckerlin; "Polacco" from "Il Guarany," Gomez; "Cradle Song," Gretchaninoff; "Eastern Romance," Rimsky-Korsakoff; "Songs My Mother Taught Me," Dvorak; "Soft-Footed Snow," Sigurd Lie; "Blackbird's Song," Cyril Scott; "April Tide," Julian Pascal; "A Golden Thought," Gertrude Ross; "The Bird," Dwight Fiske; "A Rondel of Spring," Frank Bibb.

The November list of début recitals opened auspiciously at Aeolian Hall with the presentation of Allee Barbe in a program that offered ample scope for the display of vocal gifts.

Miss Barbe has many reasons for aspiring to a place on the concert stage. She displayed a voice of lovely quality, especially in the upper register, a fine interpretative sense, combined with simplicity of manner and excellent diction. Rarely has there been a singer who has presented a more delightful conception of Sigurd Lie's "Soft-Footed Snow," while her singing of the Chausson "Le Colibri" was wholly admirable.

The most serious fault that the young

soprano displayed was an occasional tendency to force her tones, a tendency that proved at times decidedly detrimental to quality. This, however, might have been due to the cold from which she was undoubtedly suffering. While she has several things to learn—and a few to guard against—the young Kansas City singer proved conclusively that she has qualifications which should win her a definite place in the concert field. Incidentally, she adds a novel name to the list of recital-givers.

A good-sized and decidedly friendly audience was present and displayed its approbation of the singer's gifts in unmistakable terms.

Richard Epstein added his customary flawless accompaniments to the afternoon's program. M. S.

MORE EXTENSIVE MANAGERIAL WORK FOR ALMA VOEDISCH



Photo by Underwood & Underwood
Alma Voedisch, Concert Manager

Alma Voedisch, especially conspicuous by her Western activity, has decided from now on to be a manager in the fuller sense of the term and to tour the country even more extensively than heretofore on behalf of the artists under her management. Meanwhile, she will maintain her permanent headquarters in New York. Miss Voedisch will shortly announce the names of a further number of artists whom she has added to her list.

THELMA GIVEN IN AMERICAN DEBUT

Young Violinist, Pupil of Prof. Auer, Gives Recital in Carnegie Hall

Thelma Given, another Auer pupil, made her American début in Carnegie Hall on Sunday afternoon, Nov. 3. All Auerdom was present for the gladsome event, and to judge from the rapturous welcome accorded the girl, a native of Columbus, Ohio, we understand, the début was a brilliant success. The program (prefaced by the anthem) was as follows:

Chaconne Vitali; Concerto in E Minor, Conus; Poème, Chausson; Russian Romance (new), Kryjanowsky; Hebrew Lullaby (new), Achron; two Norwegian Dances, Halvorsen; "The Last Rose of Summer," Flotow-Auer (dedicated to Miss Given by Professor Auer).

The best that can be said for Miss Given's playing is that it is promising. She injected a certain amount of sentiment into the Chaconne, and her conception of the Concerto was governed by a good measure of taste and refinement, but in the main her performance reflected technical and artistic immaturity. The violinist draws a tone which is often of excellent sympathetic quality, but which is for the most part weak and too frequently afflicted with an exaggerated vibrato. Little mannerisms, caused it is possible by her extreme nervousness, were distracting. The "novelties" on the program proved quite dull; the Auerized "Last Rose of Summer" is—well, another transcription.

L. T. Grunberg provided excellent accompaniments. A. H.

Leon Rice Warmly Received at Toronto Recital

Leon Rice, New York tenor, received an enthusiastic reception at his community song recital in the College Street Baptist Church, Toronto, on Oct. 15. His program included many works which were especially composed for and dedicated to Mr. Rice. He was assisted by Jennie Rice, pianist, and was recalled for nine extras during the evening.

Dr. Edwin Whitford Makes New Setting for National Anthem

Dr. Edwin Whitford of Westerley, R. I., has made a setting for mixed voices of the words "My Country 'tis of Thee," which he calls "The New America." The setting is a spontaneous melodic utterance and ought to become popular, it is said. It has just been published and is dedicated to President Wilson.



NORTHAMPTON, MASS.—Members of the department of music of Smith College gave a recital on Oct. 30 in Greene Hall. Those heard were Mr. Moog and Miss Dale.

NEW YORK, N. Y.—Among the public lectures given here lately was one by Clara and Grace Carroll, who gave an "Evening of Old Songs" in St. Columbia's Hall.

HOLLIDAY COVE, W. VA.—Mme. Inez Tanner Stewart of New York and Philadelphia, has moved to the Stewart home-stead at Holliday Cove, where she will open a vocal studio.

JAMAICA, L. I., N. Y.—May Josephine Wietham recently gave a talk on "The Content of Music" at the Samuel Huntington School. The lecture was illustrated with vocal and instrumental numbers.

NEW YORK, N. Y.—Puccini's "Madama Butterfly" was the subject of a lecture given by Mrs. Antonio Stably in Public School No. 90 on Oct. 24. Vocal and instrumental numbers illustrated the lecture.

TACOMA, WASH.—An outdoor program was given recently at Camp Lewis, when the men were led in singing by Mrs. Zoe Pearl Park, director of choral work at the Tacoma First Congregational Church.

BINGHAMTON, N. Y.—Flora M. Staps has been appointed organist and choir director of Trinity Church here. Miss Staps has been organist and choir director of St. James Church, Piqua, Ohio, for the past ten years.

CHARLES CITY, IOWA.—The opening concert of the community entertainment course at Marshalltown was given on Oct. 14, when the Boston Opera Company appeared. The next concert will be given by the Criterion Male Quartet, Nov. 6.

ALBANY, N. Y.—A concert was given on Oct. 27 at the State College for Teachers for the soldiers' training detachment; it was in charge of Frances A. Van Santford. Florence M. Loftus gave two groups of soprano solos, accompanied by Esther D. Keneston.

HARTFORD, CONN.—Under the direction of Mr. Laubin the choir at the Asylum Hill Congregational Church gave works by Horatio Parker on Nov. 3 at the regular monthly vespers services. Preceding the singing a short address on Mr. Parker was made by Professor Wetzel.

CHARLES CITY, IOWA.—The commanding officer, Captain Tooze, of the Students' Army Training Corps at Cornell College, Mount Vernon, Iowa, has authorized the organization of a band, orchestra and glee club for the men of the corps. There will also be group-singing for the men.

NEW HAVEN, CONN.—Prof. Harry Benjamin Jepson of Yale University School of Music is to give a series of five organ recitals at Woolsey Hall on the five alternate Mondays beginning Nov. 4. The proceeds of these concerts are to form a fund for the maintenance of the organ.

SPRINGFIELD, MASS.—George W. Jankins and Frank N. Jankins are now members of the headquarters band of the 104th Regiment, the first named playing the bass horn and his brother the bassoon. Both are members of the musicians' union and George Jankins is well known as a violinist here.

BROOKLYN, N. Y.—John Godfrey Ansley, baritone, of Brooklyn and Richmond, Va., is returning to France, where he has been entertaining the American soldiers in camp. He returned to the United States to aid the Liberty Loan drive and sang throughout the West and South to boost the cause.

LENOX, MASS.—As successor to the late Allen B. Fenno, who was organist and choirmaster of Trinity, Felix Lamond, now organist of Trinity Church, New York, has been recommended. Axell MacKown, who was one of Mr. Fenno's pupils, will be organist here temporarily.

BRIDGEPORT, CONN.—All the members of the Women's Liberty Chorus were present at the Casino on Oct. 25 at a rally called by Mrs. F. B. Granniss, leader of the chorus. With the members of the Men's Liberty Chorus, conducted by Alvin S. Breul, they led the audience in singing patriotic songs.

BRIDGEPORT, CONN.—Thousands of persons heard a concert at Seaside Park recently, given by 200 local musicians aided by fifty sailors from the naval base at New Haven. Under the leadership of several directors the organization gave operatic, popular and patriotic airs and the sailors sang.

SEATTLE.—The war board of the Seattle Chamber of Commerce and Commercial Club have organized a "Pirate Hunters' Club," the dues to be used to supply musical instruments to every naval crew leaving the port of Seattle. Several phonographs and sets of records are also wanted by the war board.

NEW HAVEN, CONN.—On account of the prevailing epidemic, the first organ recital of the series given by Harry B. Jepson at Yale is postponed to Monday evening, Nov. 18. This is the second date of those announced. The other dates will remain the same, with the addition of a fifth recital on Jan. 13.

ATLANTIC CITY, N. J.—The Crescendo Club is working for the formation of a great orchestral body to represent South Jersey, as the local choral clubs and societies find little opportunity for self-expression. The Chamber of Commerce and other associations are interested and will help the proposed organization.

CALEXICO, CAL.—A patriotic "sing" was held here recently and was attended by a large gathering. The singing was led by a chorus of 200 school children directed by Alice Wernlund. A soldiers' quartet and a solo by one of the boys were also features. Besides this, solos were given by Harry W. Krotz and D. L. Ault.

NEW HAVEN, CONN.—A concert was given at the naval station recently by a quartet composed of Mrs. Minnie Mills Cooper, Mrs. John Thompson, George Basserman and Clarence Mills, assisted by Mrs. Grace Walker Nichols, contralto, and accompanied by Mrs. Antoinette Brett Farnham. For their program the artists gave quartet numbers and solos.

NEW HAVEN, CONN.—At the luncheon of the Kiwanis Club given at the Hotel Taft this week the soloist was Jennie Lee, who sang a group of songs. Owing to the quarantine at Yale University, the concert which was to have been given by the New York Philharmonic Orchestra on Nov. 5 will not be given until Dec. 19, when Max Rosen will be the soloist.

TACOMA, WASH.—Justine Shannon Black, contralto, is a recent addition to music circles of the Northwest. Mrs. Black is a native of Negaunee, Mich. Her musical debut was made at the Grand Opera House in Milan, Italy, where she adopted the stage name of Mme. Nerri. During her operatic work in New York she studied with Hageman and Thorner.

ALBANY, N. Y.—Ben Franklin has announced the following Thursday attractions for the sixth series of Franklin subscription concerts: Nov. 14, Mme. Alda, soprano of the Metropolitan Opera, and Maurice Dambois, Belgian cellist; Dec. 12, Ethel Leginska, pianist; Feb. 15, Jascha Heifetz, violinist; March 13, Giovanni Martinelli, tenor of the Metropolitan Opera, and Carolina Lazzari, contralto, of the Chicago Opera.

BALTIMORE, MD.—Announcement has been made that Sergt. Gustave Klemm has been appointed bandmaster at Camp Holabird, to succeed the late Sergt. Raymond Feldman. Mr. Klemm is a Baltimorean, who received his musical training in composition under Howard R. Thatcher at the Peabody Conservatory of Music. He has to his credit several admirable compositions.

BROOKLYN, N. Y.—Dr. Alma Webster Powell recently gave the second in her series of lecture recitals on "Music as a Human Need" in the lecture hall of the Academy of Music. Dr. Powell talked, between musical numbers, of music in the home, her selections illustrating her remarks. Her program consisted of songs by Bishop, Macdowell, Pirani, Cadman, Debussy, Gordigiani and Rybner.

ALBANY, N. Y.—Joseph A. Schaefer, director of the Schaefer School of Music, has been appointed organist of Our Lady Help of Christians Church. Mr. Schaefer is a former organist of St. Patrick's Church and Our Lady of Angels Church. Lydia S. Stevens gave the first of a series of organ recitals at the Emmanuel Baptist Church recently. Mrs. William J. McCann, contralto, assisted as soloist.

JERSEY CITY, N. J.—Beginning with the first Sunday evening in November and continuing through the month, Hans Kronold, the cellist, is to give a recital before the opening of the evening service at the First Congregational Church in Jersey City. The pastor, Rev. Harry L. Everett, has arranged these recitals in addition to the monthly musical event to be given as a part of the Friday night forums.

NEW LONDON, CONN.—The choir of the Connecticut College for Women is hereafter to be a vested choir. The choir is in charge of Dr. Louis Coerne, formerly director of music at the University of Wisconsin and associate professor of music at Smith College. For the first time this year the choir is officiating at the vespers services in the quadrangle, when the services are conducted by President Marshall in the open air.

FAIRFIELD, CONN.—An operetta, "Sylvia," by Wright Herbert, was presented on Oct. 19 for the benefit of the Fairfield chapter of the Red Cross. Marion Dunham directed, assisted by Mrs. K. M. Holton. There were more than forty members in the cast, the principal rôles being taken by Etta Brothwell, Mrs. Harold R. Hull, Earl Hoskins, Elizabeth Van Ness, E. Pearson Dunham, Lois Brothwell, Clara Hull and Grace Daley.

LANCASTER, PA.—The schedule of the Fulton Opera House musical attractions has been announced for the coming season. Florence Hinkle, soprano, and Salvatore de Stefano, Italian harpist, will open the course on Friday, Nov. 22. A joint recital will be given on Dec. 5 by Helen Stanley and Jacques Thibaud, and the third number will be given by Leopold Godowsky. A song recital by Mabel Garrison will close the course on Feb. 4.

CHARLES CITY, IOWA.—W. Lee Griffin, director of the Charles City Concert Band, has been appointed bandmaster with the rank of lieutenant of the Thirty-fifth Field Artillery Band stationed at Camp McClellan, Ala. The band, which will have about forty members, expects to be in France in the near future. Mr. Griffin plans to return to Charles City after the war and resume here his leadership of the band and his studio work.

SAN FRANCISCO, CAL.—Ethel Cowperthwait, mezzo-soprano, and Mme. Lydia Snead, lyric soprano, recently made their debuts at the St. Francis ballroom, in operatic arias. They were presented by Antoine V. K. de Vally and will be members of his company which is to present French operas in the Marie Antoinette Theater of the Fairmount Hotel this winter. Other artists on the program were Mme. André Farny, Mlle. Jose-Marie and Doris Donnan.

TACOMA, WASH.—Helen Drain, Tacoma contralto, who has been a student for several seasons at the Valair Conservatoire de Musique, Portland, Ore., appeared before the Woman's Club of Portland recently in an artistic program of songs. Clarelda Augusta Geisenheyner, dramatic soprano of Tacoma, and Robert Ziegler, pianist, gave concerts at Camp Lewis and Tacoma prior to Miss Geisenheyner's departure for New York City, where she will fill operatic engagements.

BROOKLYN, N. Y.—At a concert for the benefit of St. Thomas's Auxiliary at the Parish House in Brooklyn last month Isabel Irving, soprano; Constance Karea, violinist, and Dorothy Haynes, pianist, were heard in an excellent program. Among their offerings were Clay Smith's "Sorter Miss You" and Penn's "The Magic of Your Eyes." These three young ladies scored heavily in the two songs and are to use them in France when they leave shortly to go as Y. M. C. A. entertainers for our soldiers "over there."

SIOUX CITY, IOWA.—C. E. Varley has come to this city from Springfield, Mass., to take the position of choirmaster and organist at St. Thomas's Episcopal Church, succeeding Curtis Snow, who enlisted some time ago. Mr. Varley studied the organ and choir work with Frank Sill Rogers of Albany, N. Y., and piano with Mme. Siemans of New York City. He has done considerable recital work both in piano and organ and is experienced in the direction of boy choirs. He was affiliated with the Springfield Conservatory of Music, and will teach both piano and organ in addition to his work at St. Thomas's.

CHARLES CITY, IOWA.—One of the bands of the famous Rainbow Division, composed almost entirely of Iowans, has seen service in every battle in which the Rainbow Division has engaged. The leader of the band is Charles A. Frazier, formerly of Cedar Rapids. During the recent American offensive in the St. Mihiel sector, an entire library of the most elaborately arranged compositions was captured by Bandmaster Frazier and his band men and many hundreds of dollars' worth of good music was added to their collection. Members of the band also captured a large escort wagon belonging to the Germans, together with a team of horses, which they used to haul their captured piano and German band instruments to the rear.

LENOX, MASS.—The school committee on Oct. 14 adopted the following resolution on Allen Blanchard Fenno's death: "Whereas it hath pleased the Almighty God in his providence to call from the sphere of his earthly activities Allen Blanchard Fenno, be it resolved that we, his colleagues on the school board of Lenox, bear willing and sincere witness to the deep sense of our loss and that of the community of a man of light and leading, progressive, sympathetic and responsive to the public weal, who labored in season and out of season for the uplift of the schools and community; be it further resolved that a copy of these resolutions be spread on the records of the school board and a copy sent to his bereaved family and the public press. (Signed) William F. Grace, Maurice J. Roche, school committee; Thomas F. Kane, superintendent of schools."

IN NEW YORK STUDIOS

Betty Burke, an artist-pupil of Minna Kaufmann, sang for the big war benefit recently at Greenwich, Conn., under the auspices of Orinoco Council, Knights of Columbus. An audience of nearly 2000 persons assembled at the State Armory to hear the artists and the band from Fort Slocum. Mrs. Burke sang the *Queen of the Night* aria from "The Magic Flute," revealing a voice of purity and sweetness. Later she gave a group of songs. Hans Kronold, cellist, and Ruth Emerson, pianist and accompanist, gave additional musical value to the program.

Recent engagements of Sergei Klibansky pupils include those of Lotta Madden, who was heard in concert at Vassar College on Nov. 6 and in New Rochelle, N. Y., on Nov. 8. Elsie Diemer has been engaged as soloist at the North Presbyterian Church, New York City, and for a concert at the Lucy Cobb Institute in Athens, Ga., in December. Charles Derickson is singing a leading part in the new review at the Palais Royal. Grace La Salle on Nov. 3 sang at a concert of the Theater Assembly League, and Evelyn Siedle has been engaged as substitute at St. Andrew's M. E. Church.

Emma Banks, the New York pianist and representative of Wager Swayne, won high praise at a recital given in the studios of the Misses Patterson, Oct. 28. Her program included a Chopin group and works by Granados, Glinka-Bala-kireff, Moszkowski and Liszt.

AMERICAN SINGERS IN FINE 'BUTTERFLY'

Orville Harrold's 'Pinkerton' Is
Notable Feature of Society's
Offering

One of the best entertainments given so far by the Society of American Singers was the production of Puccini's "Madama Butterfly" on the evening of Oct. 24. The honors of the occasion were shared by Maggie Teyte in the title rôle, Orville Harrold as *Pinkerton*, Morton Adkins as *Sharpless* and Richard Hageman as conductor. The evening was marked by a series of genuine spontaneous ovations which must have warmed the hearts of the performers. Subtly artistic stage-settings and costumes, in fact, Mr. Coini's *mise-en-scène* throughout, furnished the appropriate relief of Oriental atmosphere. Richard Hageman conducted with temperament and inspiration. The orchestra fairly glittered in tonal beauty, in harmonious shadings exquisitely Puccinian. Maggie Teyte sang *Cio-Cio-San*'s arias with much tonal and dramatic *bravura* which arrested the attention of the audience.

Both in stage deportment and in his pure vocal delivery, Orville Harrold compelled admiration. After the splendidly sung duet between Mr. Harrold and Miss Teyte in the first act thunderous applause broke forth, as impressive as it was deserved.

One rarely finds a United States consul (in "Butterfly," be it understood) dramatically and vocally so forceful as Morton Adkins. Mr. Adkins employed his virile baritone with fine judgment. Viola Robertson's *Suzuki* suffered from impurities in intonation, while Mr. Koch's *Goro* might have been more moderate without harming the performance. The long-drawn-out intermissions seemed to tax the patience of a very large audience. Much pleasure was afforded by the treatment of the admirable English text.

O. P. J.

REPETITION OF "BUTTERFLY"

Miss Craft Takes Place of Maggie Teyte, Who Is Ill

A well-nigh capacity audience listened with manifest delight to the performance of "Butterfly" given Saturday night, Oct. 26, by the Society of American Singers. Maggie Teyte was scheduled for the name part, but was ill and her place was taken by Marcella Craft. The latter's conception of *Cio-Cio-San* has been commented upon in these columns a short time ago. Her portrayal of the famous part excited unmistakable fervor among the audience. Her interpretation, both vocally and dramatically of "One Fine Day" (she sang her entire part in Italian, so one should properly say, "Un bel di") was artistic and effective.

Orville Harrold was a rich-voiced *Pinkerton*; he, as well as Miss Craft, fully merited the outburst of applause evoked by the duet in Act I. Morton Adkins enacted the rôle of *Sharpless*, Viola Robertson was *Suzuki*, Mary Kent Kate *Pinkerton*, Rudolph Koch *Goro*, Bertram Peacock *Yamadori*, while the other parts were done by Messrs. White, Goldman and Marks.

The orchestra, under Richard Hageman's compelling direction, performed its important function finely.

B. R.

Miss Teyte's Return

An excellent performance of "Butterfly" was given on Saturday afternoon, Nov. 2, at which especial interest attached to the appearance of Maggie Teyte in the title rôle. While Miss Teyte's voice occasionally showed slight traces of her recent illness, her personation of the unhappy little Oriental lady was in general one of appealing charm and pathos, as well as of faithfulness to the details so necessary to the preservation of the Japanese illusion. Orville Harrold sang robustly the part of *Pinkerton*, while Morton Adkins's *Sharpless* and Viola Robertson's *Suzuki* were admirably sustained, dramatically as well as vocally. The scenery and costumes were charming, and the chorus as well as the orchestra rendered praiseworthy support to an artistic ensemble.

C. P.

The recital of Edna de Lima, soprano, which was scheduled for Nov. 4 at Aeolian Hall, has been postponed on account of Miss de Lima's illness.

CLAUSSEN SCORES IN SCANDINAVIAN SONGS

Contralto Evokes Enthusiasm
Among Large Audience at
Her Recital

Julia Claussen, Contralto. Recital, Aeolian Hall, Afternoon, Nov. 2. Accompanist, Nicolai Schneer. The Program:

"Rest, O World, in Deepest Stillness!" "I See Before Mine Eyes," "A Dream," "The Poetry of Spring," Sjögren; "To a May Day," Peterson-Berger; "A Dancer's Song," Ollalo Morales; "Chorale," "On the G String," Signe, Sinding; "To the Queen of My Heart," Backer-Grondahl; "Tears," "A Vision," "The Poet's Heart," Grieg; "Awake from Thy Slumber," Thou Art the Fairest Blossom," Paul Heisse; "Sunshine," Lange-Mueller; "If You Have Loving Thoughts," Haken Borresen; "Carnival," Heisse; Swedish Folk-Song.

Not as the opera star, but as the concert singer *par excellence* did Julia Claussen compel rapt attention and evoke repeated outbursts of enthusiasm from her large audience Saturday afternoon. No such glamor was needed to carry her through her long program. Only in very transitory moments did she remind one of the stage artist. Voluptuous and sonorous her gorgeous contralto poured forth. On the whole, Mme. Claussen is more the elemental singer than the artist of subtle shadings. But just because of this elemental force of

her powers of tonal expression she convinces her audience perhaps more readily than this or the other more delicate expressionist would have done.

With expressive characterization, the artist sang every one of the long list of Scandinavian songs, divided into a Swedish, a Norwegian and a Danish group respectively. Now she was touchingly sentimental, the next moment to become thrillingly dramatic or to carry you away with a tonal outburst of throbbing passion. It were vain to accentuate this or the other of this imposing list tending to typify effectively the wealth of Scandinavian song literature. One might emphasize the fragrant atmosphere and well-balanced melody of Peterson-Berger's "Poetry of Spring" or the exquisite lyrics in Grieg's "Tears," "Vision" and "The Poet's Heart." Sufficient to say that the concert-giver characterized each song with a ready imagination, enhanced by a voice completely responsive to its possessor's slightest inspiration. Floral offerings were showered on the singer in plenty. Intelligently accompanied by Nicolai Schneer, Mme. Claussen sang the entire program in Scandinavian, to the complete satisfaction also of those others in the audience not of Norse stock.

O. P. J.

Charles Trowbridge Tittmann Made a First Lieutenant

WASHINGTON, D. C., Oct. 29.—Charles Trowbridge Tittmann, the concert basso, has been commissioned a first lieutenant in the Army and until after the war will give up his activities in the musical world. Although a lawyer of experience and active practice, Mr. Tittmann has found time to sing in several of the Bach festivals, and this last season met with much success at his first Cincinnati Festival engagement. He also appeared in a number of recitals in various parts of the country.



Charles Alexander Lecocq

A cablegram from Paris announces the death there on Oct. 25 of Charles Lecocq, composer, aged eighty-six. M. Lecocq was born in Paris June 3, 1832, and was educated at the National Conservatory of Music. He was an officer of the Legion of Honor, a member of the Society of Authors and Dramatic Composers and the Society of Artists and Musicians. Some of his operas have been widely sung in the United States—the best known here being "Girofle Girofia," written in 1874. He was also the author of "The Flower of The," "The Ten Virgins," "The Daughter of Madame Angot," "The Little Duke," "The Day and Night," "The Heart and the Hand," "Plutus," "Ali-Baba," "The Swan" and "Yetta."

Agnes McD. Zeckwer

PHILADELPHIA, Oct. 20.—Death has laid a heavy hand on the Zeckwer family, known widely in musical circles. Agnes McD. Zeckwer, widow of Ensign R. Jamard Zeckwer, died yesterday of influenza, after an illness of only five days. On Saturday her husband, who died of the same disease, was buried. Ensign Zeckwer was a son of Richard Zeckwer, and before he joined the colors was associated with his brother, Camille W. Zeckwer, the composer, in the direction of the Philadelphia Musical Academy, established by their father.

T. C. H.

Walter A. Laucks

Walter A. Laucks, who, as a boy cornet soloist, attracted much attention at concerts of the Newark Police Band, is dead in France. A telegram received by his father, Richard P. Laucks, said he died of pneumonia on Sept. 26, six days after he had written to his parent telling of his work as assistant bandmaster of the regimental band. Mr. Laucks was twenty years old and was born in Newark. He enlisted in 1917 as a musician and last June went to France with the headquarters company of the 113th Regiment.

Dan A. McGuirk

ATLANTA, GA., Nov. 2.—The death on Oct. 29 is reported of Dan A. McGuirk, prominent throughout the South as con-

As an interpreter of Indian song, gesture, language and dances Miss Eastman was singularly gifted by birth, ancestry, voice and training. Her desire was to make the Indian race, its music and its customs better understood and appreciated. Miss Eastman was the second daughter of Dr. Charles A. Eastman, noted author and lecturer, a full-blooded Indian, often called the leading man of his race to-day. Her mother, Elaine Goodale Eastman, the author, is seriously ill with influenza in Washington, D. C.

L. S. T.

Walter A. Carr

ADAMS, MASS., Oct. 22.—Walter A. Carr died here yesterday of influenza which developed into pneumonia. Mr. Carr was well known as a baritone. He had sung in the quartet of the Baptist Church in North Adams and in the Congregational Church. He had done much concert singing and took leading rôles in the operas given by the Adams Musical Society. He was thirty-five.

W. E. C.

Frank W. Goodrich

BANGOR, ME., Oct. 30.—The death of Frank W. Goodrich occurred on Oct. 22 at Lewiston, where he had been spending a few days. Mr. Goodrich was well known as a musician here, having been a valued member of both the Bangor Symphony Orchestra and the Bangor Band.

J. L. B.

A. V. Holmes

CHICAGO, Oct. 29.—A. V. Holmes, formerly a well-known Chicago musician, died in Los Angeles a few days ago. During his Chicago residence he had a studio in Kimball Hall. He was a composer, player and critic, and in particular an expert mandolinist, in which capacity he had a country-wide reputation.

E. C. M.

Florence Coughlan Hatch

CHICAGO, Oct. 30.—Florence Coughlan Hatch, soprano, a former member of the Century Opera Company of New York, died here on Oct. 15 from an attack of influenza followed by pneumonia. Mrs. Hatch, who was married to J. W. Hatch of Chicago, had retired from professional music work in 1915. She was buried in Boston.

Gladys Cooper

Gladys Cooper, pianist, of New York City, died of Spanish influenza on Oct. 27 at the Auditorium Hotel in Chicago. She was on a concert tour for the Redpath Bureau and left New York on Oct. 5. She was a graduate of the New England Conservatory of Music and had been an accompanist for many prominent artists.

John F. Lyons

MERIDEN, CONN., Oct. 21.—John F. Lyons died yesterday of pneumonia. Mr. Lyons was well known as a pianist and for years he had been leader of the Poli's Theater orchestra. He was thirty-three years old.

W. E. C.

Harold E. Edel

Harold E. Edel, managing director of the Strand Theater, New York, died on Nov. 3, of pneumonia, after an illness of a few days, at his home. He was twenty-nine years old and had been connected with the theater for two years.

Walter Eggert

CHARLES CITY, IOWA, Oct. 28.—Walter Eggert, a former member of the Charles City Concert Band, died of pneumonia in the army camp at El Paso, Tex., last week.

B. C.

Helen B. Borden

Helen B. Borden of New York City, a victim of the B. R. T. disaster, died on Nov. 3 at the Kings County Hospital. Miss Borden was a pianist of some repute who had been heard in New York in concert.

Albert W. Angell

The name of Albert W. Angell, musician, of Morrison, Ill., appears in the casualty list of Oct. 29 as having died of disease.

Emil R. Seitz

Emil R. Seitz, a musician and leader of the orchestra at the Hotel McAlpin, died Oct. 27 at his home in Brooklyn, aged fifty years.

James P. Meehan

James P. Meehan, musician, of Limerick, Ireland, is reported killed in action.

STOKOWSKI BEGINS SERIES PROPITIOUSLY

Elgar's Setting to "Le Drapeau Belge" is Inspiring Novelty
—Liten Declaims

PHILADELPHIA, Nov. 2.—The Philadelphia Symphony Orchestra's long-awaited opening program contained one novelty, Elgar's musical setting to Cammaerts' stirring patriotic poem, "Le Drapeau Belge" (The Belgian Flag). The vibrant text, with its pulse-tingling refrain, "Noir, jaune, rouge," was eloquently declaimed by Carlo Liten, a skilled Flemish actor, whose keen sense of oratorical values is unmarred by the slightest attempt to be showy at the expense of sincerity. His recitation throbbed with vivid verity, heightened by Elgar's rhythmic martial accompaniment.

In this work, as in the "Carillon," which M. Liten also recited, the art of the English composer is much less pallid than ordinarily. The atmosphere of splendor and heroism is admirably suggested by his ringing measures. "Carillon" has had a previous hearing here. Frances Starr gave it in English at a Damrosch concert last winter. There was tragic beauty in both performances, and if M. Liten's pathos seemed not quite so poignant as Miss Starr's, the joyousness of the present war situation may partly account for this emotional divergence. "Carillon" has been a threnody. It is now almost an ecstatic cheer.

A milder and more sugary Elgar was revealed in Mr. Stokowski's first programmed number, the Prelude and "Angels' Farewell," from "The Dream of Gerontius." The spirituality of this offering is tinged with the sort of musical sentiment that recalls Massenet. The work is deficient in musical compression. Its motives meander pleasantly along pretty polyphonic paths. The heart is not wrung by its "message." The senses are agreeably titillated, never profoundly moved. That the work was fervidly received may be attributed to the exquisite polish of its performance. The potentialities of this fine orchestra are now of the highest order.

The conductor was in his element in the concluding offering, the Fourth Symphony of Tchaikovsky. Mr. Stokowski approaches this composer with electrical enthusiasm. His interpretation of the opulently melodious work had fire, radiant nuance and colorful emotionalism. The *pizzicato ostinato* of the third movement was a masterpiece of daintiness. The great surging climaxes of the finale were magnificently handled. The audience, tremendously inspired, left the auditorium regretfully. The concert had been short and whetted the appetite irresistibly with its foretaste of the season's musical delights.

It may be added that throughout the concert the finished artistry of two new members of the orchestra—André Marquarre, the first flutist, replacing his brother Daniel, and Emil Ferir, the first viola player, both of which newcomers are from the Boston Symphony—was in conspicuous evidence. H. T. CRAVEN.

American Singer Marries Compatriot, an Officer, in Paris

A despatch from Paris records the wedding of Elizabeth N. Wood, Winchester, Mass., and Lieut.-Col. N. W. Campanelle of General Pershing's staff, at the Ritz-Carlton Hotel on Oct. 19. The bride is a singer, a graduate of the New England Conservatory of Music, and has been a Y. M. C. A. entertainer in France for some months.

Recitals in Boston, Toronto, Cleveland, Chicago, Milwaukee, Duluth and several other mid-western cities are occupying the time of Jascha Heifetz during November. Later in the month the Russian violinist plays with the New York Symphony Society in Baltimore, Washington and Philadelphia, and then returns to New York for his second Carnegie Hall recital on Nov. 30.

Music's Magic Wins Liberty Bond Subscriptions in the "Hub"



Photo by Scribner

BOSTON, Nov. 1.—Music played an important rôle in Boston in spurring interest in and winning subscriptions for the Fourth Liberty Loan. The above photographs record a few of many instances where music lent its magic to the great cause.

MATZENAUER TO SING NEW ARIA PORTRAYING ROUMANIA'S SORROWS



Margaret Matzenauer, Contralto of the Metropolitan Opera Company

When Mme. Margaret Matzenauer appears in her New York recital at a date to be announced shortly she will sing for the first time a dramatic aria which has been written for her. The Metropolitan artist would not reveal either the composer or the publisher, but she was willing to say that the subject will give her the opportunity to depict the desolation of war-swept Roumania. "Imagine," said Mme. Matzenauer, "the desolation of those beautiful grain fields of that coun-

try swept as it was by flame, by shells and by all the tragedy of war. This song is fully descriptive of that and it seems to me almost like a cry from the people. It is singularly like a piece of folk music, although it is in the form of an aria. I have always been interested in the Roumanian gypsy and often wondered why the music and the subject did not appeal to playwrights, novelists and indeed to composers. The Roumanian gypsy has much of the poetry of the Latin touched with the yearning of the Slav, and gypsies, whether Spanish, Hungarian, Roumanian or anything else, have the same basic characteristics, all of which lend the subject to pathos on the one side and to barbaric exultation on the other."

Asked the nationality of the composer Mme. Matzenauer replied: "Why should it not be an American? I have found as much joy in looking through songs of this country as I ever found in my life, and anyway this is a cosmopolitan country in which an American may feel the color, emotions and idioms of other peoples as keenly as he does his own. I question whether any but an American could have felt the music or could have written in a manner as thoroughly in keeping with that section of the country as this aria shows. This might indeed have been the work of a Roumanian or one steeped in the folk music and folk lore of that country. I shall not be introducing a new composer, only a new song."

laise," accompanied by the First Naval Aviation Band. The bandmaster is Robert Lunger, before the war a popular baritone of Boston.

The photograph at the lower right was taken when Marie Sundelius sang for the Loan drive. An admirer of the art of the gifted Metropolitan Opera soprano is requesting an extra number.

Society of American Singers Extends Its Season

William Wade Hinshaw, general manager of the Society of American Singers, which this week ends its original engagement of eight weeks at the Park Theater, announced on Nov. 3 that the organization will extend its season of opera comique. "The Pirates of Penzance" has been added to the repertoire, "Robin Hood" is to be presented this season if the engagements of the opera stars in the company permit; "Martha," "The Chimes of Normandy," "Pagliacci," "La Mascotte" and "Fra Diavolo" are practically ready to be sung.

Spalding May Make European Tour After the War

Albert Spalding, the violinist, now a lieutenant with the American Aviation Forces in Italy, has been offered a contract for another European tour after the completion of the war, by Alfredo Carlotti, impresario of Milan, Italy. Mr. Spalding's last tour of the continent was in 1913 and included engagements in England, France, Italy, Germany, Austria, Holland, Belgium, Norway, Sweden, Denmark, Russia and Africa. Since his enlistment, nearly a year and a half ago, he has cancelled all professional engagements but has appeared a number of times at benefits for some worthy charity. Mr. Spalding has not decided yet if he will accept Signor Carlotti's offer or not before returning to America.

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